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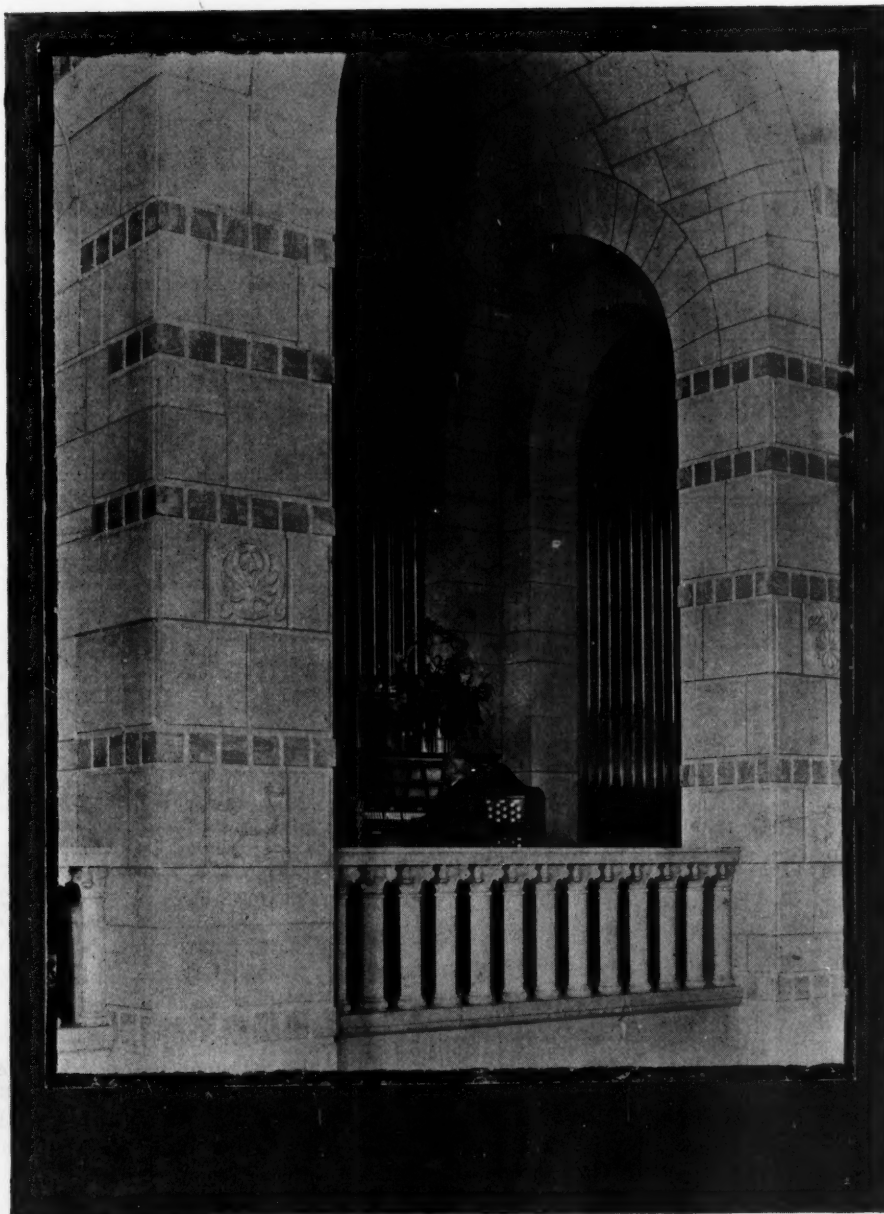
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Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Practical Organist
in Church, Concert and Theater

A GUIDE FOR PURCHASERS

Abbreviations: *e.d.m.v.*—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

FREDERIC TRISTRAM ENGENDER: AMONG THE PINES, 7p. me. A beautiful melody-piece in the style of the Lemare ANDANTINO in D-flat, and almost as genuinely delightful. It opens with two measures of pedal and lefthand work, and then the melody enters. It is an appealing melody, flowing smoothly and gracefully. It is joined a little later by a counter-melody thumbed under the right hand. The middle movement opens dangerously like the Lemare middle movement, though the right hand has arpeggios, easy to play; it makes successful contrast, and that's the chief thing. At the close of this section is a cadenza in arpeggios for the two hands together, dividing the work between them, and then an arpeggio passage for the Harp, both hands together. The recapitulation restores the opening melody, as Lemare did, and the piece closes with beautiful music, as it began. Those who seek for constant originality in music as the chief aim, are likely to create things that are not beautiful; and music that is not beautiful makes no appeal to these pages. Dr. Egenger's composition is beautiful. Every audience will enjoy hearing it. The Chimes can be effectively added as percussion accents here and there. Waterloo Music Co., Waterloo, Ontario.

H. P. HOPKINS: NEAR THE CATHEDRAL, 2p. e. Effective with Chimes. Calling for Glockenspiel, but effective with a beautiful, clear flute-tone instead. A simple melody against undulating accompaniment, making interesting music. Presser, 1929, 25c.

DR. ORLANDO A. MANSFIELD: CAMEOS: FIVE PIECES FOR CHURCH USE:

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THANKSGIVING AND THE VOICE OF MELODY
ON EARTH PEACE
HOSANNA IN THE HIGHEST
ABIDE WITH US

Published together under one cover, 19p. me. A reference Bible text is given with each number; would it make a good effect to have the Scripture reference read, perhaps with some extensions, and each piece played in conjunction therewith, the whole making a musicale for some Sunday evening? The optimism and good nature that mark Dr. Mansfield's personality and literary products, are here in evidence. There is a wholesome adaptation of organ idioms, also a freedom of style that is refreshing. The Composer has not tried to be profound, but to make colorful cameos; if the registration is handled for high colorings, brilliant but not loud, each piece ought to be of charming effect. There is a good rhythmic sense in each; the effects are for precision and clarity; each musical thought is given good definition; the trumpeter does not blow "with an uncertain sound." Many readers ought to have good use for this set of five excellent CAMEOS. Schmidt, 1929, \$1 for the set.

J. C. H. RINCK

SIXTEEN POSTLUDES

Arranged and edited by Gordon Balch Nevin, a book of 59 pages, for the most part of music easy to play. Times have changed since George the Third was King. The

mud has been largely taken out of these pieces, and we can hear silences through the interstices; not a jumble any longer, but clean-cut, precise playing. And we have displaced the full-organ effects, using instead moderate quantities of tone just enough to carry the music down the auditorium; besides that, we have registrational variety. Piston 1, 2, and 3, aren't going to be quite so useful, unless they're easily adjustable. The modern ear wants color variety, from the organ as from the orchestra, jazz-band, and radio "ensemble." Here we have opportunities for it. There is a demand, especially from the younger aspirants to organistic fame, for suitable postludial material; here it is, up to date for up to date churches. It's an excellent collection, worth more than it costs; no padding, each item is useful and interesting. There are many unusual titles and styles. Fischer, 1929, \$1.25.

INTER-CHURCH HYMNAL

Biglow and Main have published a new hymnal. This firm, publishers of hymn books since 1867, have issued no new book for a number of years. Inter-Church Hymnal has been in preparation for over three years, under the inspiration and guidance of Mr. Frank A. Morgan, LaGrange, Ill., prominent in church music circles. Under his direction a thorough research and analysis of church music programs has been conducted to determine the hymns sung oftenest. In this effort churches all over the land have co-operated. The result is a book that expresses the musical taste of church people.

All the hymn-tunes used have been given a numerical rating as a result of a survey amongst the Fellows and Associates of the American Guild of Organists. It was found that the popular hymn-tunes were given a high rating by these trained musicians. "The resulting book of 475 music numbers, including a choice selection of new hymns, is remarkable in that it contains no musical dead spots. Every hymn is singable and has been sung and repeated often enough in a sufficient number of churches throughout the land, else it would not have been included."

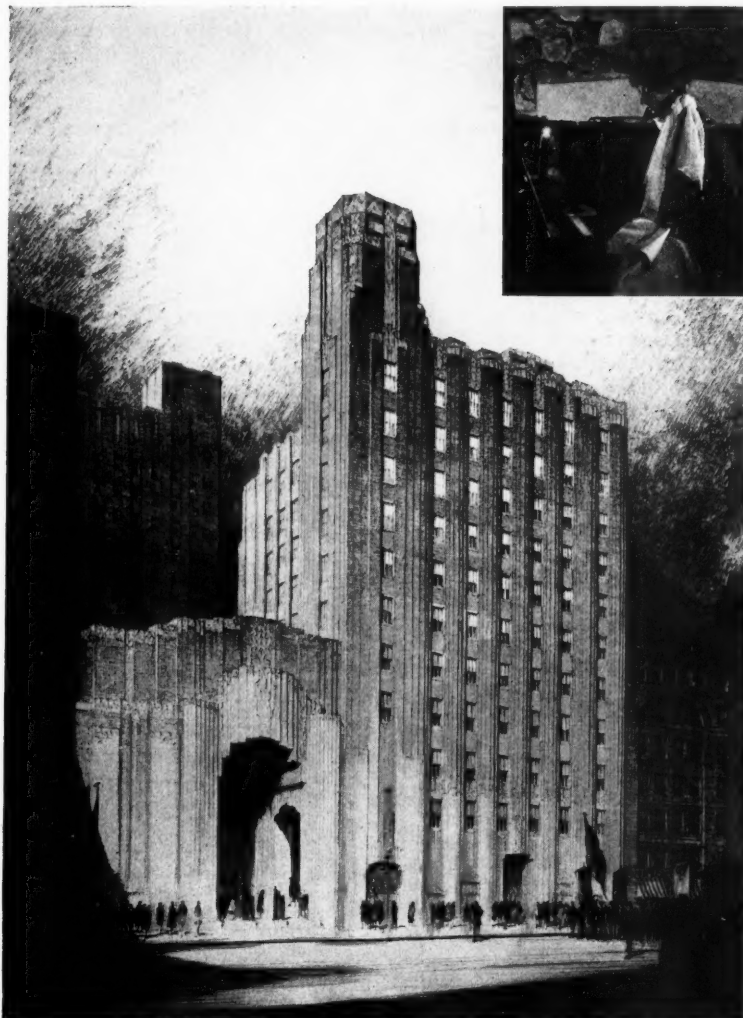
As musical editor, Katharine Howard Ward brought to her task a long experience as organist at the First M. E., Evanston, and at the Sunday Evening Club, Chicago.

The "Aids to Worship" selection is a treasury of worship material, including calls to worship, confessions of faith, unison and responsive readings, litanies, prayers, etc. Extra Biblical material from the poets and other devotional writers, and well selected social service prayers and readings are also provided. This unique feature of the hymnal has been arranged by Dr. Albert W. Palmer, of Oak Park, President-elect of the Chicago Theological Seminary. The publishers are offering to send a sample copy of Inter-Church Hymnal on request to any church.

Biglow & Main were the successors of Wm. B. Bradbury, a hymn-writer and publisher who died in 1868. They had come into prominence as publishers of Sunday school music in 1867. The Mr. Main of the company at that time was Sylvester Main, father of Hubert P. Main, "whose knowledge of hymns and hymn writers was unlimited. He was consulted by publishers and authors throughout the country and was a most valuable man to the company, as well as a writer of no mean ability. Fanny Crosby, also identified with the Biglow & Main people, met Mr. Sylvester Main in 1864 and for fifty years thereafter was closely associated with his son, Hubert P. Main, and also Lowry, Doane, Sankey, Stebbins and others, who have set to music so many hymns which the Company had received from her and compensated her for during the 93 years she had lived."

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{Insert picture is Commander Booth composing at a mission organ}

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The events leading up to the publication of the Gospel Hymns series is rather interesting. The two evangelists, Moody and Sankey, went to England in 1872. "For a time they used Philip Phillips' book in their meetings, supplemented by hymns which Mr. Sankey had in his private collection. These were finally issued in a pamphlet of 16 pages. In the meantime while Moody and Sankey were in England, Major D. W. Whittle was carrying on evangelistic work in America, assisted by P. P. Bliss in song. They got out a small book of Gospel Songs; most of the popular hymns were by Mr. Bliss. On the return of Moody and Sankey it was decided to unite the two collections, the new book bearing the name that has grown so familiar, Gospel Hymns and Sacred Songs. This original volume was so popular that a second one of like character was published and finally a series of six was issued."

Organ Music for Service Use

As Culled from All Sources

By GORDON BALCH NEVIN

WHEN THE EDITOR suggested about a year ago that I write some reviews of organ music, I was very happy to have the entire freedom to select and choose as I pleased—taking as my exhibits only those things that interested me. I have been more than delighted with the approbation that has reached me in letters from colleagues. Among a number of valuable suggestions received has been the idea that an occasional article be devoted to music of a purely service type.

There always has been and there always will be a need for good organ music for use in the services of the church. The recent use of the organ in theaters did not change that fact, rather did it indicate the inherent versatility of the modern organ itself. Parenthetically may I remark—had the organists as a whole been really ready for the opportunity the theater organ gave them, which, alas, was true of so very few of them, we should not have so many theater consoles dark and silent today. The bluffers killed a fine thing by incompetence. A few competent, able men remain to combat the pitiable synchronized craze: more power to them!

As matters now stand we have the organ in its original utility, i.e., as an accessory to religion, and to a lesser degree, as a concert instrument. The former use will probably remain the major function of the organ, certainly during the lifetime of most organists of this year of Grace.

My attention was recently directed to several volumes of pieces selected from the writings of Dr. William Volckmar, which I found on examination to be eminently suited to church use. The name of Volckmar, often confused with that of Volkmann of identically the same period, is virtually unknown to many of the younger organists. The records have it that he was a most excellent performer, a highly esteemed teacher, and a most prolific composer. His opus numbers approach the four-hundred mark.

Of the Volckmar works I would call attention principally to the volume "Fourteen Compositions for Festive Occasions" in the Fischer Edition. There is also in the same edition a volume of practically equal worth entitled "Eight Festival Compositions" (Opus. 368); this latter opus is also listed in the catalogue of Schirmer, and Nos. 2 and 8 are obtainable in sheet form in the Ditson imprint. I have before me the Fischer Edition as I write, which has been well edited by E. J. Biedermann, and which is printed in the horizontal-

oblong format: I deem it the only logical format for organ music.

I am not reviewing these pieces individually. There is no need for that. The term "festive" in the title may be totally disregarded. There is nothing in any of these pieces that would be inappropriate on any of forty Sabbaths in the Church Year, either as Preludes or as Postludes. They are cheerful (much needed quality) and yet there is no taint of the secular. There is a rhythmic vitality to most of them that well fits them for use as morning preludes, and yet they are free from the Dudley Buck type of jerky, dotted-note figures. Phrases in which an up-springing arpeggio or scale is featured are characteristic of Volckmar. The chord spacing is unusually transparent, only No. 2 calling for criticism on this score. There are quite a few octave passages in the pedals that obviously may be changed to single notes, a point that is equally pertinent with much of the French music.

By and large, I would say that the volume of "Fourteen Compositions for Festive Occasions" represents perhaps the best investment of \$1.25 possible for the average organist, for church service material (especially for preludes) that I have run across in a long time. These things feature that quality of brightness and good cheer, minus showiness, that I believe was instanced as valuable in preludes by the Editor of this magazine—an estimate that I heartily approve. Many organists fail to realize that animation is possible without fortissimo power, that brightness needs not imply noise, and that a soggy, dragging prelude is anathema in a nerve-driven age.

It is with complete confidence that I recommend these Volckmar pieces for service use. I have tried them on the public and from experience can say that, cleanly played and interestingly registered, they cannot fail to be acceptable.

Music of the Month

A Digest of the Most Practical and Worthwhile
Compositions by Composers of the
Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF MARCH—

For church organists the month of March is colored emphatically by the beginning of Lent, and the first day of Spring offers opportunity for Spring Songs all the way from Mendelssohn down. Among the innumerable Spring Songs, Ralph Kinder's *Jour de Printemps* from the Fischer catalogue, and Will C. Macfarlane's *Spring Song in A* by Schirmer, are about at the top of the list for quality and charm; they ought to be in every library.

None will challenge Arthur Foote's position as first among American organ composers at the month. He has never bothered much with efforts to meet approval; consequently his works are superficially judged severe, even though some of them are not. From the Schmidt catalogue we select *Cantilena*, a slow, stately melody; *Oriental Sketch*, colorful, yet dignified and quite proper for church use; *Solemn March*, for a big prelude, or quiet postlude—and suit-



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THE VOICE OF INSPIRATION

able for either interpretation; Tempo de Minuetto, an excellent postlude, light in mood, not noisy.

Dudley Buck has a bad name and he earned it for himself by doing what, for example, Mr. Foote would not do. However, Buck has left some contributions to organ repertoire that deserve to live a while, and certainly he was an important figure in his day. His *Tone Picture, On the Coast*, is not difficult, though it sounds big, and it has great variety; *Wedding March in B-flat* is certainly no worse than Mendelssohn and Wagner, and for outright tunefulness is very much better—not a solemn measure in it; a Ditson publication, and the *Tone Poem* is Schirmer. How would his *Second Sonata, Op. 77*, sound with modern registration, modern clarity of technic? It might surprise us.

Mr. Truette's latest compositions would appear to be the Schmidt trio of pieces, *Aubade, Angelus, Toccata*. Give the first a dainty registration, with beautiful colorings, add a Chimes accent at appropriate measures, and we have a very gem. *Angelus* is somewhat a rival to the Lemare *Andantino* in D-flat, and the Composer will kindly pardon the comparison if he dislikes the latter, for we mean it as warm praise; it's a genuinely pretty melody, with a musical accompaniment. *Toccata* is an excellent piece. *Nuptial Suite* consists of five pieces, all of them worthy of use for their own sake as well as for appropriate times and in honor of an American organist who has long been a factor of vital importance in the music world of Boston, and all New England for that matter. Schmidt has published the *Suite*, and also has a charming little *Prayer*, in which the composer gives the organist many opportunities to do his congregation a good turn by making appropriate and enjoyable music, both at one and the same time.

Dr. Nevin has devoted himself to anthems, leaving organ composition to his distinguished son; none the less he shows the latter how to do it, in two pieces, of which the *Shepherd's Evening Prayer* is the more successful; it is a charming little melody, and easy to play. *Vesper Hour at Sea* is the second transgression; a more solemn melody, but still effective. Flammer has the former, Tullar-Meredith the latter.

Mr. Chaffin is represented in the present library (as far as it has been catalogued for reference) by his *Funeral March*, which, however lacking in cheerfulness, is none the less a worthy march; Ditson catalogue.

Another one-work composer is Reubke, who died too young to carry on the tremendous work he gave such fine promise of. His famous *Sonata on the 94th Psalm* is difficult, but unusually worthy; all one movement. Schuberth, of Leipzig.

H. Alexander Matthews of Philadelphia has quite a list of practical compositions, among them, *Chanson du Soir*, an appealing combination of melody and accompaniment, by Schirmer; *Caprice in G*, fit for concert use if we like to play with registration; *Festal March in D*, a very good piece for prelude or glad-it's-over postlude; and *Pastorale in G*, another rather pleasing melody piece; all by Schirmer.

Mr. Goss-Custard, who has often toured America (the fates forgive him) has two very charming pieces; *Abendlied in A*, and *Gondoliera in E-flat*, by Schott of Paris, which ought to be in every repertoire. And they're both very easy to play.

We might write a long lecture on the sad neglect of the Guilmant things. The best of the *Sonatas* are the *First*, with its pedal work that shows so convincingly, and its charming *Pastorale*; the *Third*, because

it is so easy to play and sounds so big in spite of being so little; the *Fifth* with its brilliant and easy *Scherzo*; the *Seventh*, for its sterling texture; and the *Eighth* for its proportions and content. Among the many brilliant smaller pieces, always appropriate for recital, may be mentioned chiefly the *Allegro in F-sharp minor, Op. 18*; *Grand Chorus* in the style of Handel, also from *Op. 18*; *Lamentation in D minor*, for church or concert use; *March in D, Op. 56, N. 3*, a brilliant but easy march; the beautiful and always appropriate *Marche Nuptiale in E, Op. 25*; *Marche Religieuse in F, Op. 15, No. 2*, on a Handel theme; *Pastorale in A, Op. 26*; and the *Priere et Berceuse in A-flat, Op. 27*. There is also a charming *Caprice in B-flat, Op. 20*, for those who like the idiomatic play between manuals, and it's a lovely bit of music too. What a pity these charming pieces are not presented more frequently to music-hungry audiences.

Should we want any anthems, David D. Wood (the blind organist who lived and worked in Philadelphia), Arthur Foote, Dudley Buck (if—), Dr. Nevin, Bach, Matthews, Haydn, and Stainer can well supply the need, be it what it may. From Bach to Buck is quite a journey, yet we wonder if the wise organist doesn't frequently take it.

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

It is a pleasure to be able to speak well of another *SUITE* for organ by Frederic H. Wood, the talented organist of Blackpool, England. This *SUITE ON THE DOWNS* is written much in the same style as his other three organ suite's and is about the same grade of difficulty. The first number, *SUNRISE ON STONEHENGE* is excellent in that the title is lived up to and the listener can picture a sunrise. Starting softly with the "Light" theme, it builds up to a splendid climax that is most effective. Number two, *A DOWNS MORRIS*, (Shepherd's Dance) has the following footnote from Hudson's "A Shepherd's Life": "He pipes, not like the shepherd of fable, or of the pastoral poets. He loves music, nevertheless, and gets it in his sheep bells. There are little bursts, or peals, producing a kind of rude harmony, which, heard from a distance, is akin to natural music. Number three, *EVENING ON THE DOWNS* (Nocturne), is a charming lento tranquillo for soft strings and reed solo, this leads to a scherzando for flutes, a most effective contrast which in turn leads back the first subject. I like this number very much and it seems to go over with the audience. Number four, *MORNING ON THE DOWNS* (Caprice): here again a footnote tells the story of the music. "It is a green valley, half a mile to a mile in width, the crystal current of the river Wylde showing like a bright serpent for a brief space in the green, flat meadows, then vanishing again among the trees."

This delightful *SUITE* deserves the attention of organists everywhere; not only is it a real recital number, but the four numbers individually are excellent for church use; they are of only moderate difficulty and can be made enjoyable on a medium-sized instrument. Published by Stainer & Bell, whose American agent is Ricordi.

Another piece that I am very keen about is an *ELEGIE HEROIQUE* by H. B. Weatherdon, four of whose pieces I have spoken of during the past few months. To my mind this new piece is the best he has so far given us, and I would go further and say it is one of the most effective and enjoyable pieces of organ music that has

The Verdict

In the last analysis, the practical judge of organs is the capable organist. He knows the requirements to the last detail of this means of expression of his musical ideas and needs of the church service. Stepping aside from all business affiliations and judging wholly from their merit and standard of excellence, he knows that there are no better organs than

Möller Organs

Our files contain hundreds of letters expressing in most enthusiastic terms praise and approval of Möller organs. We take pleasure in publishing, from time to time, some of these letters. Here again are specimens.

HARRY A. SYKES,
538 Race Avenue,
Lancaster, Pennsylvania.

November 29, 1929.

Rev. P. George Seiger, D. D.,
Pastor, Emmanuel Lutheran Church,
Lancaster, Pa.

My dear Doctor Seiger:

I write to express my approval of the work done by the M. P. Möller Company in the installation of your splendid organ. The individual voicing, the general ensemble, the build-up of tone, the action and mechanical equipment, all met the severe test of my intensive practise and working out of a truly exacting program. A recital such as I worked out and played at the inauguration, it seems to me, is the truest test of any instrument.

The playing of this recital on this fine instrument gave me much pleasure, as I trust it did you and the large audience.

I congratulate you and the M. P. Möller Company.

Sincerely,

(Signed) Harry A. Sykes.

Brooklyn, New York,
December 15, 1929.

To the Board of Trustees,
Second Church of Christ, Scientist,
240-67th St.,
Brooklyn, N. Y.

Dear Friends:

It has been a great pleasure to play the organ just installed. I have examined it carefully both as to the individual stops and various combinations up to Full Organ. I have no criticisms to make, but on the contrary, feel that you should be congratulated on an unusually fine instrument, well balanced and capable of producing the most artistic effects. I was especially impressed with the possibilities for delicate and expressive music. The blending of tone is so delicately contrived that the Organist can express the most subtle shade of feeling. The placing of the various

pipes has been very expertly done so that the total effect from the auditorium is always pleasing.

(Signed) H. V. Milligan.

I heartily endorse the above.

(Signed) Howard H. Clapp.

500 Van Cortlandt Pk. Ave.,
Yonkers, N. Y.

The M. P. Möller Organ Co.,
Hagerstown, Maryland.
Gentlemen:

It is with great pleasure and satisfaction that I write you this in appreciation of your work in the building and installing of the organ for the Christian Science Church, Brooklyn, N. Y.

The work was completed last week and I played the organ yesterday for the first time, publicly. I should like to say that I have never seen a more enthusiastic congregation. In the afternoon Harold Vincent Milligan, Organist, of the Rockefeller Church was called in to try the organ and give his opinion to the Board of Trustees who were present. He too, was most enthusiastic, and gave unstinted praise both as to workmanship and tone, and to me for the specification.

I am specially grateful for the way in which you carried out my every wish in regard to each stop. The compound expression with the nine sets of swell shutters makes the shading and delicate stops so subtle, that the effect is beautiful beyond words—and yet the full organ with its sixty odd stops is full and brilliant in the extreme.

I can truly say I have never played or heard a more beautiful organ. Mr. Milligan was so impressed with the compound expression, and the way you had voiced some of your stops, that he is going to have these features imitated as nearly as possible in the organ for his church.

With very best wishes, I am

Very truly yours,

(Signed) Howard H. Clapp.

M. P. MÖLLER

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come from England for some years; I express this opinion after having played it at a number of recitals and seeing the reaction of the audiences to it. Here again is a piece of moderate difficulty that can be made effective on a small organ; it is interesting to both organist and listener, is an ideal service prelude or recital piece, and after all the frightful and difficult stuff with which we have been fed during the past few years, I can only say, Please, Santa Claus, give us some more Weatherdon. There is also an interesting PROCESSION by L. Henneker; it is well written and should prove useful. Both pieces published by Novello.

From the Oxford Press we have a delightful LARGHETTO of Handel and a SARABAND of Bach, admirably arranged and edited by Stanley Roper. I have enjoyed these two numbers very much and recommend them highly; the Handel number is especially charming and useful.

Lastly there is a TOCCATA by L. Heimells, a gosh awful piece of writing almost bad enough to interest those gentlemen who pick out the Guild examination pieces. I would not go so far as to say it was as uninteresting as the two Guilman numbers we had last year and this, but it is pretty bad at that. Some day, my dear children, when the naughty, bad witch is asleep, the good fairy will wave her wand over the nice gentlemen and we shall have a piece by an American composer on the examination lists. Won't that be nice, my little dears?

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.q.c.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.
o.u.—organ accompaniment; unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

ORGAN: E. Bonn: Ave Maria, 3p. e. With Chimes. Simple melody, figured in return section. Fischer, 50c.

Beethoven: Minuet in D, arr. C. Harris. 3p. e. Attractive little arrangement. Presser, 35c.

H. P. Hopkins: Near the Cathedral, 2p. e. Presser, 25c.

Dr. O. A. Mansfield: Cameos, five pieces for church use, with Biblical reference-inscriptions, 19p. Schmidt, \$1.00.

H. McAmis: Dreams, 4p. e. With Chimes. Gray, 75c.

J. C. H. Rinck: Sixteen Postludes, arr. and edited by Gordon Balch Nevin, 59p. \$1.25.

ANTHEMS: Rev. N. H. Caley: "Magnificat and Nunc Dimittis," 8p. e. Short score. Gray, 12c.

L. Jewell: "In Quietness and in Confidence," 7p. c.q. t. md. An unusual anthem, good texture. Gray, 12c.

K. E. Lucke: "Life's Mission," 10p. c.q. s. md. Of unusual text and good part-writing. Gray, 15c.

G. B. Nevin: "The Words on the Cross," 13p. c. b. md. Introducing a Bach chorale. Ditson, 20c.

W. R. Voris: "He Who Would Valiant Be," 5p. cu. me. Of unusual text, with effective unisons. Gray, 12c.

T. Wendt: "The Shore of Peace," 9p. c. s. md. With evidences of many fine effects. Gray, 15c.

CANTATAS: Harvey Gaul: "The Easter Miracle of St. Anne de Beaupre," 52p. md. It begins with

consecutive fifths, has a talking section in the middle, and closes with an upward glissando on full organ. So now you know all about it. Time of performance, 20 minutes. At any rate the composer isn't afraid to do anything he takes a notion to. It's built on the Catholic legend, but it probably cannot be done in a Catholic church, and there are few Protestant churches that would permit it; on the concert program it would be unusually fine, and all the written-for-effect passages will then be in their proper atmosphere. It certainly gives every evidence of being an unusually fine work. The fact that the Composer has not been afraid to indulge in the cheapness of consecutive fifths—a program adopted by radio jazz singers—shows pretty clearly just how far we may expect him to go in the use of any means needed to produce the effect he wants. Ricordi, \$1.

SONGS: CHURCH: T. Del Riego: "The Legend of the Robin Redbreast," 5p. h. l. e. A quaint and highly attractive song that must be well done, or let alone. Ditson, 50c.

W. Dichmont: "Peace I Leave with You," 3p. h. l. e. An unusually attractive setting, simple, direct, appealing; easy to put over. Ditson, 50c.

E. S. Hosmer: "The Way the Truth the Life," 5p. h. l. e. Melodious, churchly, effective. Ditson, 50c.

C. Saint-Saens: "A Prayer," arr. C. Dickinson, violin obbligato, ad lib. 5p. m. e. A beautiful bit of music, serene and sincere. Gray, 75c.

Leo Sowerby: Three Psalms for bass, with short-score organ accompaniments: "Hear My Cry O God," "The Lord is my Shepherd," "How Long wilt Thou Forget Me." Church music takes on a new aspect when sterling musicianship and expression, such as are to be found in these songs, comes to the rescue. Too often our church compositions give evidence of being the left-over efforts of composers, not the prime efforts. Not so here. We need but say that the songs are as good from the expressive viewpoint as from the structural; that is, the vehicle of expression is fine, and the resultant message is fine. What is aimed at, is achieved. We advise every choirmaster, with a competent baritone or bass, to add these three songs to the church library. Range is from F up to E-flat. Gray, 50c each.

W. R. Voris: "The Pilgrim," 3p. h. The range is from D to G, and the text and mood require a big baritone voice. A rather unusual flavor. Gray, 50c.

T. Wendt: "The Shore of Peace," 6p. md. For "medium voice" but the range is from C to top A. An unusually good church song. Gray 50c.

CHORUSES: SECULAR: E. R. Warren: "Winter Night in the Valley," 9p. cu. d. 8-part writing. Gray, 15c.

MEN'S VOICES: E. Fanning: "Song of the Vikings," 14p. me. Makes a fine men's chorus. Novello.

F. W. Wadely: "I Loved a Lass," 8p. cu. Novello.

WOMEN'S VOICES: L. Jewell: "There be None of Beauty's Daughters," 8p. md. Gray, 12c.

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CANTATAS: SECULAR: H. Gaul: "The Freeing of the Frontier," 50p. d. "Based on a historical episode of pioneer Pennsylvania, with folk song and hymn-tune foundation." 25 minutes for performance. Gray, 75c.

D. McK. Williams: "The Piper and the Reed," 43p. t. me. Text by Norwood. Gray, 75c.

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Easter and Lent---1930

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- HOSMER, E. S.
Christ the Lord is risen again.
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The American Organist

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C r e d o —

THERE IS NOTHING vitally wrong with business but quite a good deal that is wrong with its management.

For instance, if the automobile business became top heavy in recent times, it was partly due to the fact that it was overweighted with swollen heads and swollen fortunes.

Business is only going to be good next year for those who make it good.

Sales will not be poured out of a cornucopia into the laps of the undeserving.

They will be squeezed out of a tough tube a sale at a time.

Perhaps the worst feature of the recent upset is the fact that it gives guilty managements and feeble executives one more opportunity to enter an alibi.

Scores of busy little first, second and third vice-presidents, sales and assistant sales managers and profoundly wise advertising men are once more running around in a frenzied circle, explaining volubly that it was not their business which went wrong, but General Business.

Now they are clamoring for luncheons and banquets and pep meetings and sales conventions.

What is actually needed is not nearly so much a house-warming as in many, many cases a house-cleaning.

It is high time to stop taking ourselves seriously and begin to take Business seriously.

Advertising actually has a mission.

That mission has to do with people.

Its object is to inspire people with confidence—as a preliminary to selling them something with which they will be pleased.

To do this requires a great deal more than a master's degree in English.

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—THEODORE F. MAC MANUS, *President*

MACMANUS INCORPORATED

DETROIT, NEW YORK, LOS ANGELES, SAN FRANCISCO

The AMERICAN ORGANIST

Vol. 13

FEBRUARY 1930

No. 2

The Life of a Musician

Woven Into a Strand of History of the New England
Conservatory of Music

By HENRY M. DUNHAM

THE CONSERVATORY AT FRANKLIN SQUARE

WE STARTED OFF in the new quarters as a Corporation with a president, board of trustees and directors, and a debt of two hundred and fifty thousand dollars. Honorable Rufus S. Frost was the first president.

Dr. Tourjee cared nothing about money except that it helped him to achieve certain ends, always praiseworthy. Neither he nor his family ever sought to be identified with that select body called Society. They lived among the common people whom they loved and served.

Although apparently immensely successful in its new home, for some time, financially the Conservatory was skating on thin ice but with such men for trustees and backers as Eben Jordan, Silas Pierce, Ex-Governor Smith of New Hampshire, Jacob Sleeper, Richard H. Dana, W. O. Grover, Honorable Rufus S. Frost and Oliver Ditson, I hardly imagine the thin ice troubled the doctor very much.

Shortly after failing to get State aid, Dr. Tourjee appealed to the City through the City Council for permission to acquire an unused section of a graveyard situated just in the rear of the Conservatory building which he very much needed for a hall. This was granted him. In the meantime Jacob Sleeper had remodelled a section of the main building for a small hall, which proved to be immensely useful, as it was the only place available for public functions of any size while the Conservatory remained at Franklin Square.

On the lot acquired from the City a temporary shed was erected to house the Great

Organ which eventually went to Mr. Searles of Methuen as before stated.

With very few changes, the new home of the Conservatory proved marvelously well adapted for its needs. Two additional estates on the west side of the main building were added to make necessary room for the Art Department and School of Elocution. Dr. Tourjee told me that he hoped also to acquire the next adjoining estate which would take him through to Washington Street and that he would soon need it all, as the school was constantly growing.

On the first floor were the spacious and attractive parlors, dining hall and corridors. On the same floor were also the offices, music store, entrance to Sleeper Hall and several teaching rooms. The corridors proved an attractive place for an after-dinner promenade for the young ladies who lived in the dormitories above. In evening dress, they often made quite a brilliant display.

The second floor was given up wholly to teaching rooms and the rest of the building above, to dormitories. At about this period, my brother Will and I moved from Chandler Street to four hundred and seven Columbus Avenue, about ten minutes walk across town from the Conservatory.

On my way home to luncheon one day, swinging my cane and meditating on all the good things this life was handing me, suddenly a white bed pillow from somewhere above in a boarding house I was passing, struck me squarely on top of my silk hat, jamming it down over my ears. As some of our girl

students lived in this particular boarding house, I could easily guess whence the bombardment, but in accounting for its accuracy I have often wondered if they had not practiced on someone else first.

I have discovered that a certain musical environment has always been necessary to quicken my rather lethargic musical temperament into real worthwhile activity. Such men as Professor Paine, Turner, Chadwick and others, have always lighted the feeble fires of inspiration within me, fires which never would have burned at all except for the original spark furnished by them. Evidently thinking along this same line, and realizing the value of friendly intercourse among the students as musical and recreative tonics, much attention was bestowed from the first to the social side of Conservatory life, receptions, entertainments of various sorts and even sleigh rides in season, all helped to keep things moving.

Two annual meetings were also inaugurated, one, an excursion to Plymouth by special train, and the other, by special boat, a day at Nantasket or some other beach resort. They were both popular and usually attended by more than a thousand pupils and teachers.

After Dr. Tourjee's death the trip to the beach was made on what was called "Founders' Day."

The banquets held annually in the large dining hall were always brilliant affairs, attended by the teachers, their wives and guests from outside. I have heard many brilliant speakers on these occasions, among them Rev. Phillips Brooks, Ex-Governor Smith, Hon. Rufus S. Frost, Dr. Perin, Richard H. Dana and others I do not now recall, the note chiefly harped upon being the Conservatory's future.

Enthusiasm always ran high and I always went away from these affairs feeling sure that the school with such a Board of Trustees for backers was perfectly safe, even though the ice were thin. It was at one of these gatherings that Mr. Frost told me that he had personally just taken care of a Conservatory obligation of twenty-five thousand dollars.

The load the doctor was carrying was a little too much for him and it was beginning to be apparent in many little ways to his intimate friends. It was some time, however, before he became incapacitated.

It was during this period that my brother, Mr. William H. Dunham, a widely known tenor, was added to the faculty list.

In reviewing my life up to the present time, I feel sure of having been guided, sometimes pleasantly, and at others, somewhat other-

wise, by an influence I have somewhere before called my "Good Angel". This good influence was surely with me one evening, when I was directed to dress with extreme care and go over to the students' reception being held at the Conservatory, and as I was moving around in the crowd, the "Good Angel" pointed out to me a beautiful, tall, slim girl with light hair, and then I heard her say distinctly in my ear, "Now be careful," and then she went off and left me.

I immediately hunted up Miss Thresher, the Registrar, and asked her who that girl was. "That is Miss Nellie Hammond of New London," she said.

"Introduce me, please." She did so, and I was invited to call. Well, I knew this would be no case of engaged today and married tomorrow. I had hunted and fished long enough to know that here was a rare type and that I must be extremely careful. To use the net too soon means losing the fish. I couldn't use the net in this case for about three years. In the meantime, etiquette, dress, language, general bearing had to be more or less revised, but it all paid, for I was winning gradually not only a very beautiful girl, but what was also to prove my strong right arm for the rest of my life.

THE GERMAN ATTITUDE

WHEN I WAS quite young in the profession, there were comparatively few great men in it and, consequently, the following interview assumed an importance which, I think, would hardly be accorded it in these days when great artists have become so plentiful as to become common or individually hardly noticed.

My friend and I were over in New York to hear a joint recital to be given by Von Bulow and d'Albert, and we chanced to register at the same small French hotel where these two artists were staying. While sitting in the lobby idling the time away, Von Bulow came in and as he knew my friend well, came over to speak with him, and sat down for a smoke and a chat with us, d'Albert joining us shortly.

It may be easily understood that I appreciated this opportunity fully for studying these great men at close range. D'Albert was in every way unusual, quite a young man, short in stature, with a large crop of black hair, not allowed to grow very long; a smiling countenance and sharp black eyes that looked you through and through; a high pitched, reedy voice. In both looks and bearing he would arrest attention anywhere, and, I think, be properly catalogued without further adver-

tising as a musical genius. Von Bulow, intellectual giant, famous through the whole musical world, intimate friend of both Wagner and Liszt, was, on the other hand, quite ordinary in both appearance and bearing. He spoke perfect English with almost no accent, and chatted with us, not in the least hampered by being outside, what he might consider, his rightful circle. Rather surprising, because on many occasions I had been led to believe that a man moving in his sphere, particularly in Germany, never failed to exact all homage due his station as a titled man, habitually patronized by kings and potentates, and an overlord himself in the musical world. Von Bulow then proved an exception. At all events he seemed for the time to have forgotten to be anything but the ordinary, everyday man of the world. Was sorry not to be able to turn the conversation to some of his experiences in Germany, but any hint along that line brought out nothing worthy of note.

Etiquette, as practiced between teacher and pupil in Germany, made quite an impression on me as I observed it in vogue while on a trip which Mrs. Dunham and I made one summer with Mr. and Mrs. Carl Stasny through Austria and Germany. We chanced to be in Vienna in time to attend the Commencement exercises of the Conservatory. Mr. Stasny being a product of this institution, the occasion was one of more than ordinary interest for us all. As Stasny and I stood in the lobby talking with a couple of members of the faculty, every male pupil that passed took off his hat and made a most profound bow, and all through the concert the attitude of the pupil was always that of the deepest respect for the faculty. Quite a sharp contrast with the familiarity displayed in our schools where the pupil looks upon his teacher rather in the light of a chum. One pupil of mine felt sufficiently chummy at his first lesson to begin removing his coat with the obvious intention of playing in his shirt-sleeves. Even our elevator boy, not to be outdone by the pupils, one morning when I was riding up in his car, addressed me with "How are you this morning, old Sport?"

On the whole, I prefer the German attitude—perhaps somewhat severe but undoubtedly productive of better results in teaching.

When our President, Mr. Coolidge, rebuked some college boys for coming into his presence with trousers bagging at the knees, he offered at the same time a well merited criticism of much of our deportment in college and home life.

Mrs. Dunham and I went from here to Leipzig and were again fortunate in being in time to attend the Commencement concert of the Conservatory. In the lobby I picked up a program and the first thing I noticed on it was a Symphony by Mr. Frederick S. Converse, I said to Mrs. Dunham, "That must be Converse of Newton, the friend of Wallace Goodrich." A group of Americans were talking near by and I asked one of them if she knew this Mr. Converse. She laughed and said, "I ought to, he is my husband." We were invited to meet the party after the concert but we were leaving early in the morning and did not stay to the end. The Symphony was well played and splendidly received. Mr. Converse went upon the stage to acknowledge the prolonged applause and then, acting as any well-bred American would, he turned to shake hands with the Conductor who evidently could hardly sacrifice his dignity so much as to shake the hand of a mere pupil. He did not or would not see the extended hand.

From Leipzig we went to Frankfort to visit the Stansys in their German home, and while with them a young man who had been a pupil of Stasny before he left Germany, called to see him. He was tall, slim, looked and talked like a Yankee and yet had never been in America. His name was Fairbanks and his father was one of the Fairbanks family of St. Johnsbury, Vermont, manufacturers of the celebrated Fairbanks scales. In crossing the ocean he had suffered so much from sea-sickness that he would never return. He settled in Germany and this son, a real typical American in talk and mannerisms, was a fine pianist and a teacher in the Dresden Conservatory.

The foregoing rather confused chapter of reminiscences has etiquette for its underlying motive. Etiquette as practiced between teacher and pupil I always found to exercise great influence in results desired by both, and in Germany without doubt, the stern demand of the teacher, which even from my point of view seemed a little too severe and like that required in the army, has certainly produced results far beyond what we have been getting in this country, and is probably what the student is after when he goes abroad for his education.

There should be a sharper line drawn between pupil and teacher and more self-respect practiced by the teacher.

We are too slack and too easily satisfied with results. A dentist recently told me he could do a much better job when some dif-

ficult filling was required if the patient was willing to stand the pain incidental to it.

A TRIP TO CALIFORNIA

THE SUMMER preceding that of my marriage, Buckingham, Hale (head of the Conservatory tuning school) and I planned a trip to California. We tried to persuade the Doctor to go with us as he needed a change badly but he "couldn't spend the time." However, through Mrs. Tourjee's efforts, he decided, within twenty-four hours of leaving time, to go along and appeared at the train in a new, readymade suit purchased in a hurry; sleeves too long and trousers turned up at the bottom—a style not yet in vogue.

Our start was auspicious, quite a number of friends and members of the faculty being at the station to see us off.

The Doctor, as usual, proved very good company but, after a few days out, it was apparent that the honor of sitting with him became more and more easily surrendered to the "other fellow." Each one of us had quietly concluded that the game was not worth the candle for whenever the Doctor saw anything out of the window to which he wished to call your attention, his elbow would suddenly shoot out and catch you somewhere in the arm or ribs and after about a half hour of this, you would either take a trip to the smoking room, or would say to the other fellow, "Here, I have monopolized the Doctor long enough, let's change seats."

After crossing the State of Kansas, I wrote home that the scenery crossing this State was remarkable for its kind. One look out of the window on arising in the morning was all that was necessary for it did not change all day. It was one immense cornfield.

When we arrived at Salt Lake City I was pretty well used up, as the heat, after leaving the mountains, had been terrific. While in the barber's chair, one of the natives came in and my barber said, "Hello, Al, what's the news?" "O nuthin' purticular—a lot o' them d... Gentiles came in on the train—that's all I know."

We were entertained in Salt Lake City by Mr. Whiteley, an English organist, who had called at the Conservatory on his arrival from England, looking for an organ position, and the Doctor gave him a letter, lying on his desk from Salt Lake City, asking for an organist.

This had been some years before, but he had accepted the call and had been here ever since. He took us to his home and afterward played for us on his church organ, and also

on the large one in the Tabernacle, which we found very effective. He was an excellent organist.

The scenery crossing the Rockies over the Great Divide was very grand but the only impression I retain of the scenery after leaving Salt Lake City until we reached the Sierras, is that of the Desert with its blazing sand and endless tracts of sage brush decorated quite profusely with rabbits and prairie dogs.

At San Francisco we separated for several days, Hale and I going to San Diego by boat to inspect a little investment of ours, and returning by train. A State truly of "magnificent distances," but one gets tired of the view before it changes. There is more variety in Massachusetts scenery and for this reason alone I prefer it. In the vigor of young manhood I might, for the same reason, even prefer our own climate.

The Doctor spent quite a little time in San Francisco, meeting past and prospective pupils of the Conservatory and, after visiting some former pupils in their homes in Oakland, we departed by boat for Portland, Oregon.

We sailed late in the afternoon and had on board quite a large number of deaf mutes who were now on their way home, having attended a convention in San Francisco.

Immediately after passing through the Golden Gate we ran into heavy seas which sent nearly everyone to their staterooms, including my three traveling companions. I proved immune and watched with increasing curiosity and mystification the deaf mutes who seemed not to be affected by the wild capering of the boat. In the lounge, the young men and young ladies were talking with their hands; laughing, playing games, and while one could hardly say they were noisy or boisterous, they were surely having a beautiful time.

My curiosity finally became so great that I sought a Professor, evidently of the party, who could talk and asked him by the exercise of what charm he was able to protect his party so effectually from mal de mer, to which he replied, "Deaf mutes are immune—they are never seasick."

The next day, when the sea had subsided, Buckingham and I succeeded in making the acquaintance of two very attractive young ladies of the party, and practiced the sign language diligently for the rest of the voyage, even going up the Columbia River on a beautiful moonlight night.

There were, in those days, two advertised trips in the Yellowstone Park. A short one,

taking in only Mammoth Hot Springs and the Geysers, which we had decided upon; and a longer one including the Park itself and the Grand Canyon, but we met a gentleman on the train who insisted that we must not miss the Grand Canyon; that he had travelled pretty much all over the world and had seen nothing approaching this for a most brilliant spectacle on a gigantic scale. We decided to follow his advice and, of course, have never regretted it.

Altogether, the Yellowstone Park is a marvelous place. No one has yet adequately described it, and never can. The outstanding features impressed upon my memory are the Mammoth Hot Springs, Old Faithful Geyser and the Grand Canyon.

At Minneapolis we parted with Hale who stopped off to visit some relatives, and took a night train for Chicago, Buckingham and I taking a section together, and the Doctor a lower berth in the section across the aisle. The Doctor chatted all the evening with his section mate, a middle-aged man, and finally while the beds were being made up he asked his friend which berth he would prefer. "If you don't mind, I will take the lower," he said.

For a seasoned traveler such as the Doctor, to have made such a break as to suggest any choice in a matter which was of no concern to the man anyway, showed me that his mind was already weakening.

We parted with our lower berth man at Chicago. What his ultimate destination was I do not know but if he had gone straight to the Stock Yards and joined the hogs there, he would, at least, have been in his proper element.

Nothing of importance occurring after leaving Chicago, we will write finis to our summer outing right here. We were all surely benefited by it and recalling scenes connected with it has often helped me to speed up many dragging hours while confined indoors.

CONSERVATORY HAPPENINGS

LIKE EVERY OTHER department, that of the organ kept pace with the continual growth of the rest of the school, and the return of Mr. Whiting from Cincinnati made no appreciable difference in my work. At this time there were two pupils in the Piano Department with unusual talent, Mr. George W. Proctor and Miss Laura Hawkins.

In a competition for a gold medal, these two were pretty evenly matched, the favorite among the dormitory girls being Mr. Proctor

who at that time was not much more than a boy. The medal was won by Miss Hawkins but Proctor came out of it very well for Mrs. Jack Gardner, who was present at the competition, became so much interested in him that she sent him abroad to study with Leschetizky. Proctor wrote Mr. Faelten, his teacher, that if it were not for the fact that he wanted to get what Leschetizky had to offer as a teacher, he could not have stayed with him and kept his self-respect; that he had an ungovernable temper and was no gentleman. When Proctor returned he told me that there was no such thing as a "Leschetizky Method"; that he was a great teacher and beyond that there was nothing to say.

It became quite the vogue for great artists having engagements in Boston, to visit the Conservatory and on such occasions it was customary to send word to the dormitories and class rooms of the event, and within ten minutes of the announcement, Sleeper Hall and corridors would be thronged with pupils to see and usually hear the great artist. Nordica, Paderewski, Albani, Melba, and many others might be mentioned as having played or sung on one of these occasions.

A messenger came to my class-room one day from the Doctor and said that Liliuokalani, Queen of the Sandwich Island, was visiting the school; that she was at present being shown over the building and would I come down to Sleeper Hall and when she entered be improvising upon this song which she had composed.

I took the sheet of music handed me and went down to Sleeper Hall which was crowded as usual. I climbed upon the stage and as I placed the music on the rack in front of me, everybody began to laugh. I couldn't understand this until I happened to look at the title page and found it to bear a large very black portrait of the Queen.

My part of the entertainment was hardly to my liking, but how could I refuse the Doctor, particularly when I felt that he was not quite himself any more?

I have already referred to the tendency of prominent people to become self-centered. Here is another bit of emphasis to add to that assertion. It was at the annual meeting of the Beneficent Society, a society of women organized for the purpose of loaning money to students needing a little more to complete their course of study.

On the stage were: the President, Mrs. Mary A. Livermore, Mrs. Julia Ward Howe, Kate Gannet Wells, Mrs. Tourjee and other officers of the Society.

As was customary, some of the advanced pupils were assisting. On this occasion a young lady was trying to play a difficult piano solo and was making a success of it until Mrs. Livermore began a whispered conversation with the lady by her side. They were seated quite near the pianist, who could not help being disturbed by them. She struggled bravely to keep control of herself, but soon began to falter—again struggled on and finally losing herself completely, gave up and went crying from the stage. I will refrain from comment on this episode, as it might appear an offence to the memory of a truly noble woman.

The Beneficent Society at the time of this writing has kept pace with the growth of the school and has a membership of nearly two hundred; has loaned many thousands of dollars, the most of which has been returned, and has at present a fixed or permanent fund of sixteen thousand dollars. The President, Mrs. Charles H. Bond; Mrs. Elizabeth Allen, Secretary; and Mrs. H. M. Dunham, Treasurer, have all been in office for many years and should be credited with the great success the Society has had to date.

It would be amusing to quote the names of some really famous artists who were helped years ago by the Society and have never paid a cent on their notes. To the annual dunning letters sent to these people by Mrs. Dunham, she occasionally receives a reply, not only repudiating the debt but also denying all knowledge of any such Society. She then sends another letter, inviting the party over to the Conservatory to see his signature on several notes. Of course, he never comes.

TWO DEVOTEES IN MUSIC

TO GO BACK a few years:

Shortly after we were married, a gentleman called at the house and asked me to give an Organ Recital in the home of Mr. Edward F. Searles at Methuen, Massachusetts, and to bring along a soloist to assist.

The concert was given to a select audience from the neighborhood and nearby Lawrence. The occasion was the opening of the new organ and was quite a social event. I took my brother Will for soloist.

The organ was a new one of fair size, built in the central section of the original "Old Homestead" of the Searles family. Quite extensive changes had evidently been made, for now the auditorium embraced all the rooms on the first floor and most of those on the second, and the organ was so placed as to speak effectively, not only in the main audi-

torium, but also in the several adjoining rooms.

Afterward we had the opportunity of meeting Mr. and Mrs. Searles and found them both to be charming as entertainers—kindly, homey and yet highly cultured. They showed us drawings and plans of the new home, or rather castle, at the time being built at Great Barrington, Massachusetts, the birthplace of Mrs. Searles, where later we spent many happy hours. It was built of bluestone quarried from a nearby mountain to which a railroad had been built to transport the stone.

On entering, one looked straight through the Atrium (a wide marble corridor with pink marble columns on both sides) to the terraces and lagoon with fountain and meadows beyond.

On the right side of the Atrium was the concert hall containing a large and imposing organ, and in which there were no seats. In case of a concert the audience was seated in the Atrium the heavy curtains separating the two rooms being thrown back for the occasion.

At the opening, on which occasion both Mr. Truette and I played, the curtains were thrown back during the performance of the first number of the program, the hall itself with the organ at the farther end, making a very beautiful vista, especially so when one's curiosity had been whetted by the closed curtains before the opening number.

We will not attempt to describe the rest of the house. Suffice it to say that it had many rooms, all furnished in the most sumptuous manner and yet with a refined taste only found among highly cultivated people. To this type both Mr. and Mrs. Searles belonged.

Mrs. Dunham and I were invited to the "House Warming" which took place on the Christmas holidays. There were thirteen of us, most of the party being from New York. The banquet was on Christmas Eve and was, as might be expected a wonderful affair. Mr. Searles' secretary was called in to sit at the table with us because of the superstition attached to the number thirteen.

The room was lighted by innumerable candles in candelabra of exquisite design. The dishes of each course were of such rare patterns that you could not refrain from taking up each piece as it was placed before you to study its design. The knives and forks at dessert were of pure gold.

On the right as one entered the Atrium was the Windsor Room, so called because it contained a door from Windsor Castle, and on the left a room finished in black marble con-

taining a large fireplace in which was the "Yule Log". After dinner we were all given wands and proceeded in procession to light it, then we went across the way to the Windsor Room in which was the Christmas tree with presents for all, including the servants. Mr. Treat, builder of the organ, was Santa Claus.

Between the banquet and the Christmas tree it must have been as late as eleven o'clock when Mr. Truette and I began playing the organ, the other guests listening from various parts of the house. There was a little balcony on the second floor looking down into the hall where Mrs. Searles sat, a most appreciative listener.

Our party did not break up until sometime after 2:00 A. M. The next morning, breakfast was at any time you pleased in the breakfast room. A sleigh ride on the afternoon of Christmas day ended the festivities as some had to take the evening train to New York.

It would be impossible to find anywhere a host and hostess nearer perfect in the art of entertaining, or anyone more appreciative of the beautiful in art and music. As might be expected, with millions to do with, both the Great Barrington and Methuen houses were filled with the rarest art treasures: tapestries, sculpture, paintings, innumerable books in rarest editions and cases full of jewels. And then the intimacy of it all! Everything in the place it belonged. So different from an Art Museum with its exhibition earmarks over everything.

Mrs. Searles died in Methuen the following summer, after having had only a half year in the new home which had taken years to build, and no one can say how much of travel and research in all parts of Europe, and other art centers, to furnish.

The funeral service was exceedingly simple and by request of Mr. Searles, the only music was two hymn tunes, favorites of Mrs. Searles, played on the organ, one at the opening and the other at the close of the service. Mr. Harry Rowe Shelley of New York, and I were the organists.

On the train going home it occurred to me to write a memorial piece for the organ which should contain the music of "Lead Kindly Light," one of the tunes played. The piece was written and afterward published. It proved to be one of the most effective of my organ compositions.

After Mrs. Searles' death, Mr. Searles took no more interest in Great Barrington. He had a mania for creating architecturally, for planning new rooms and new buildings. As a result, as the years went by, he added and ad-

ded to the original homestead until it became hardly recognizable. When I visited there in the last years of his life, the place must have had at least eighty rooms, four pipe organs, several grand pianos, corridors and galleries filled with pictures and art treasures, many of which had been brought from Great Barrington.

Mr. Searles was much and unjustly maligned when an attempt was made to break Mrs. Searles' will which left him the whole of her vast fortune. While he came through his court experiences splendidly and they found his testimony unshakeable, and were unable to break the will, still, he being a thin-skinned and supersensitive man, the publicity of it all was too much for him. He withdrew more and more within himself until finally he was practically a recluse, living the simplest life imaginable, and with the exception of a few necessary servants, absolutely alone in the midst of his wonderful art treasures.

He told me once that he "hated folks." In the analysis of that remark he probably meant that he hated the coarseness of human nature as a whole, and its noisy cruelty. He might easily have separated the sheep from the goats and surrounded himself with congenial souls, but he never tried.

The last time I played in Serlo Hall, after the concert, he pointed to a large bas-relief in marble of the "Aurora" and said, "Henry, I wish you would put that into music." In its proper place we will refer to this episode again.

THE DIRECTORY COMMITTEE

IN ORDER to pick up our Conservatory narrative where we left it, it will be necessary to go back practically to the time of Mrs. Searles' death, about twenty-five years prior to that of Mr. Searles which occurred only a few years after that concert in Serlo Hall to which I have just referred. Dr. Tourjee had now become totally incapacitated. He and Mrs. Tourjee lived in a very attractive suite fitted up for them in the Conservatory building, but he never appeared in the Conservatory offices.

Affairs were run, in a way, by the General Manager and Secretary. Hale said to me one day that something must be done soon or this institution would be on the rocks.

I had faith in the President and Trustees who were all good men and interested. The school was too large and too successful to let drop without a good hard try to keep it intact. Shortly after this, as I was leaving the building at the end of the day, one of the

teachers (who it was I cannot recall) stopped me in the corridor and asked me if I had heard what the Trustees had done at their meeting that day. Upon my replying that I had not, he said, "They have elected a Directory Committee of three members of the faculty to take charge of the Conservatory affairs during the illness of Dr. Tourjee." Naturally, with a deep interest in the matter I asked, "Who are they?" "Carl Faelten, Frank Hale and yourself." Well, the rumor was confirmed the next day and we got together and organized, Mr. Faelten, Chairman, and I, Secretary.

Of course, nothing radical could be attempted at present, although with the growth of the school we did need more advanced grade teachers badly. Beyond jacking things up a bit all around and seeing that all departments were kept running smoothly, I don't remember that our committee did anything of importance while the Doctor lived.

I think the talent among the students always averaged about the same. Certainly there never was any greater aggregation of talent in the school at one time than during the period of the "C. P. F."

It was only a little later than the time of which I am writing that I had the most talented pupil of any during my experience as a teacher, Mr. Wallace Goodrich who came to me in short trousers and had an hour lesson once a week. I taught him for three years and in that time he had absorbed an immense amount of organ literature, and digested it, too. We also had the usual quota of stupid pupils: I have had them so stupid that I have actually wondered how it was possible, for instance, if the pupil lived in Somerville, that she could have found her way alone up to Franklin Square.

Once a pupil came to me to study privately (private pupils by the way were not required to undergo preliminary examinations) who brought slippers for playing the pedals and as he was about changing, I asked him what he was to study and he answered "Moosick". I took him down to the Registrar and told her to send him to some school for the feeble-minded.

I think it was a little later that I had two pupils who both became famous as choral conductors, Mr. A. S. Vogt, Conductor of the celebrated Mendelssohn Choir of Toronto, and Director as well of the Toronto Conservatory of Music with its more than three thousand pupils, and my nephew, Mr. George Sawyer Dunham.

Referring to Mr. Vogt, the following incident will be found interesting:

We were dining one evening in one of the large hotels in New York when my friend said, "I think there is an organ being used with that orchestra, I can now and then hear a deep pedal bass." I said, "Let's go and find out." In the balcony we found an orchestra being accompanied by both piano and organ, the organ itself was nowhere in sight and only a little of it evidently used, for the console had four manuals and there was the usual large number of registers expected on a console of that size.

As I was looking over the registers, my friend began talking with the organist; referring to me, he said, "This gentleman is an organist also—Mr. Dunham of Boston." Apparently much interested, he turned to me and asked, "Henry M. Dunham?" "That's the name I've used so far," I said.

"I studied your Organ School as a pupil of Mr. Vogt in the Toronto Conservatory." He then went to the Conductor of the orchestra, excused himself and took us into the ballroom where there was a duplicate console to this same organ. In this large hall the organ was at its best and we must have spent, at least, an hour trying it out. It was a very effective instrument, but only of secondary value in the Cafe where we first heard it.

Another typical incident showing how closely as a musical world we are linked together.

One summer when I was in Paris, having a letter of introduction to Widor, I went over to the Church of St. Sulpice, where he officiated as organist.

The main organ is at the opposite end of the church from the altar, and the organ loft high up above the auditorium. One looked down between the front pipes of the organ to the altar which seems, and is, far away.

I found Widor sitting at the console awaiting his time for playing the "Offertory." The choir being at the other end of the church, is accompanied by another and much smaller organ. I waited until the end of the service before making myself known, and when Widor mentioned my name after reading the letter, a young man, sitting at his side, evidently a pupil, said, "Mr. Dunham, I played your Sonata in G Minor in San Francisco."

I found Widor to be a gentleman unspoiled by the adulation he must be constantly receiving, and spent quite a little time with him, listening to much interesting history of both the church and organ.

It was during this period that President Frost died and Richard H. Dana was elected to fill the vacancy. The Conservatory pros-

pered greatly under his guidance—he was both efficient and deeply interested in the school.

THE PASSING OF DR. TOURJEE

DR. TOURJEE died in April, 1891. He died a poor man, having sacrificed his fortune and family for an ideal. In looking back over the intervening years, it seems to me now that the time had really come when the colossus he had created should have passed out of his control, for now it needed to be guided by some one more capable as an educator. The Doctor's forte was more that of an organizer and yet, for a poor man, what a rich legacy he left behind him! Thousands upon thousands of music students pouring into Boston every year to be educated at his school. And many thousands of these going out afterwards to make new centres of musical uplift.

There is probably hardly a town of any size in this country today that has not a New England Conservatory pupil working in it and to my mind the leading educator musi-

cally in America, up to date, is Dr. Eben Tourjee through the medium of his Conservatory. All honor to him! Let us never cease to be grateful that we are sharers in the Tourjee legacy.

One evening shortly after the death of Dr. Tourjee, Mr. Hale and I called on the President at his home in Chelsea and recommended Mr. Carl Faelten for Musical Director of the Conservatory. After considering the matter, Mr. Frost said he would call a special meeting of the Board of Trustees and would like us to be present to answer any questions that might come up.

The meeting was held at the business office of the President on Franklin Street, Boston, Mass., and resulted in the election of Mr. Faelten as Musical Director.

The Directory Committee was to function as before. Mr. Faelten asked me one day what I thought of Mr. Hale for business manager. As he seemed well fitted for the place, he was forthwith appointed and we now felt well organized to carry on.

(To be Continued)

Chimes and Their Uses

Some of the Things Learned by Experience in Using Chimes both in Service and in Recital

By C. HAROLD EINECKE



VOX HUMANA, Harp, and Chimes are the last three things to be added to any organ, says our good friend and advisor, Senator Richards, at the Memphis Convention of the A.G.O. in June, 1929. And yet, after all, they have their own important phase of work in both church and concert field. I was very much interested in a recent Editorial by Mr. Buhrman when he wrote: "There are human hearts

everywhere who do not bow down and worship a Diapason but who are deeply touched by the Chimes or Harp—Chimes are churchly—best of all, they make innumerable friends for the organ"—and, may I add, "and for the organist."

Perhaps I am wandering a little from my subject, but let me quote one personal instance to prove the foregoing statement. In the city in which I play, Quincy, Illinois, there was never known to be more than one organ recital in five years, outside of the regular church service, but during the past three years several fine organs have been installed, one of which was in my own church, Salem Evangelical, and on this organ we have the so-called "necessary evils." I began to give monthly recitals and have continued them regularly for the past three years, and have interested the public so much in organ literature that

our local N.A.O. chapter does not have any difficulty in presenting two outstanding organ recitalists each season. Was it through Bach, Widor, Franck, or Bonnet that we gained the goodwill of the public? Perhaps, but only a few; the majority were won over by nothing more than the hearing of beautiful, familiar tunes and through sober and sane use of the Chimes, Harp, and Vox Humana. I had one very good member of my church whose sight was much impaired; he had been rather prosperous, but was not entirely sold on a new organ; soon after the organ was in, he attended a recital and upon hearing a much loved hymn-tune played upon the Chimes, he wept, so moved was he. Soon after that he sent a check for \$500 to the church treasurer to pay for the Chimes of the organ, and he has never missed a recital since. I am not guessing that the Chimes "sold" him on organ music—he told me so!

Let us consider for a moment one very important question: Do we always use the Chimes correctly? The reason most of us forget ourselves, is because, when we do have a fine organ with all these accessories, we generally become too eager, and the result is that we overwork one particular stop. If the Chimes are not used sparingly, they will soon become monotonous.

The best help any of us receive is not from the reading of rules and regulations, but in profiting by

someone's actual experience. Let me mention some of the methods I employ at my own organ.

At the regular morning hour of worship, I very seldom play a number that uses Chimes. We have eliminated a postlude entirely and immediately after the benediction I play the Chimes, using the style of a carillon on the notes F-sharp and A-sharp, sounding these three times in groups of two; after the over-tones have died away, I sound B below middle C, and sound it three times; during this time the people are standing, with heads bowed, in silent prayer. Immediately after this I play a soft arpeggio on the 8' Harp in the same key (B major) and the people know the service is over, and quietly file out of the church.

The first time I tried this, the people were so moved that many rushed into my study after the service (including the minister and church elders) telling me what a reverent and beautiful effect had been created—since then, they will allow me to play nothing else, and at the end of each service it seems to have a most solemn effect. For just this one use money could not buy our Chimes.

I do not mean to say that if they are used that way, it necessarily prohibits the use of Chimes during the service; many times I have used them in a short number, perhaps an offertory or short prelude. By all means, let us never play a rapidly moving tune on the Chimes nor a tune not in the compass of the Chimes; only use Chimes on a hymn-tune when the tune is very well known and is rather slow in tempo, such as: "Abide With Me," "Jesus Lover of my

Soul," "Now the Day is Over," and tunes of such nature.

The occasional use of a Chime note has more effect and artistic value than playing many melodies on them. Use Chimes not as a novelty or plaything, but as a separate instrument, devoted only to making the service more beautiful and churchly.

Among pieces written especially for Chimes, I would mention:

Evening Bells and Cradle Song, by Macfarlane; Distant Chimes, by Snow; Carillon, by Sowerby; Carillon, by Delamarter; Hymn of Glory, by Yon; Four Short Chimes Preludes, by Peele, good for communion services or interludes; In Moonlight, by Kinder; The Chimes of St. Mark's, by Russolo. In playing a recital I would never use more than one piece with Chimes. The whole effect will be ruined if we introduce the Chimes too often during a recital. I always place the Chimes piece toward the close of the program, and the result is that the audience feels rested and refreshed upon hearing them. I know this to be true from my own experience. In another article I will discuss the use of the crescendo pedal when playing Chimes. Never over-work the Chimes. Avoid all rapidly moving melodies. Bear in mind that our Chimes are really a small carillon, really a separate part of the organ.

Those who are in search of a greater repertoire of organ music in which the Chimes can be used effectively, will find valuable assistance from the list published for gratis distribution by J. C. Deagan, Inc., 4217 Ravenswood Avenue, Chicago, Ill.

On an organ recital program there should always be pieces with titles that interest the hearer. Scherzos, etc., are all right for musicians who know what is meant; but take the common everyday lover of music who doesn't know anything about technic, or the technic of composition, and a fitting title gets to his emotions better. For instance, I know one recitalist who tries out everything at least once, and if the one time proves successful, that piece stays on his programs indefinitely. I am going to illustrate this point by speaking of one of our publications. Some six or eight months ago I sent him a copy of O'er Flowery Meads. The piece was well written, fitted to an organ of any size, and he tried it out. He is playing it today; and he is playing it because it is a successful composition.

—B. M. DAVISON

The Organ

Mr. Barnes' Comments

—ATLANTIC CITY—
THE ENTIRE specifications of this gigantic organ were given in detail some months ago. Because of its immense size and its many novel features, the builder Mr. Losh and the architect Senator Richards very wisely decided to proceed with some of the smaller divisions first, and try out the effect of the pipes in the immense building. Accordingly the first division to be completed and to be ready for trial in its entirety is the one known as the Brass-Wind division. This will eventually be a floating division, controlled by a single stop-key, available on all of the main divisions of the organ. For purposes of testing, all the separate ranks of pipes are now available separately on the temporary three-manual console that has been installed for experimental and test purposes, pending the completion of the great console that will later control the entire organ. The permanent console may not be completed for a year or so. It will require much special study and ingenuity to make it in any way a practical affair to handle, obviously.

I am referring to page 281, May 1929 issue, 3rd column, Ancillary Brass-Wind.

When I inspected the work in September this chorus was playable in approximately its finished form, so that it gave one at least an idea of what the bolder tones of the organ will sound like.

This is the first instance I know on record where a reed chorus has been developed so systematically along the best theoretical line for

*The complete stoplist of this magnificent organ was published in this magazine for May 1929, which included both the original scheme which was found too expensive to finance, and the revised scheme which was finally adopted for the organ. Copies are available at one dollar each.



Under the
 Editorship of

William H
 Barnes

harmonic strength. It follows the most approved and standard harmonic build up of a true Diapason Chorus, and is to be considered as a harmonic entity. Theoretically, it has always been considered unnecessary to go into all this harmonic development in a reed chorus, and a 16'; two 8's, and a 4' are considered liberal and ample for most organs. However, this whole scheme differs from most any other organ, in being more complete and more carefully developed than other large organs—and it should be, when one considers that there are fifteen and a half million cubic feet of space in the auditorium to be filled. This is nearly like trying to fill all out doors with sound. This has, of course, actually been done in two instances by the Austin Organ Company at both San Diego, Calif. and at Bohemian Grove, near San Francisco, and with organs only a fraction the size of the Atlantic City instrument.

In talking with Mr. John Austin about this feature of immense space to be filled with organ tone, I found him of the opinion that a building four times the size of other very large auditoriums does not need four times as much organ. Otherwise why try to hear Sousa's Band play there? You would need four Sousa's Bands to produce an effect. I am told by Senator Richards that the effect of a goodsized band in the Atlantic City Auditorium is not impressive from a tonal standpoint. On the other hand there is always the danger of over-doing both scales and pressures, as was done in the

case of the Chicago Stadium organ, where the sound of the full organ not only exceeds that of four brass bands, but forty brass bands would be but a whisper compared to it.

It is more than likely that it will be found at Atlantic City that it will be impossible for any artistic fortissimo to use more than a fraction of the available material. This must largely be a matter of guesswork and opinion, until more of the organ is ready to be heard.

But to get back to the effect of the Brass-Wind Chorus already playing, I must say it is gorgeous. The curious thing about it is its effect of completeness and satisfying quality, in itself. It is not merely a blare and blaze of tone, such as the brass in an orchestra produce when played by themselves. There is a solidity and balance of harmonic structure that is amazing, giving the effect of a very large organ, on a grand scale, from this paltry number of pipes.

One or two of the Pedal Diaphones were also available when I was there, and with these underneath for a foundation, a most remarkable ensemble was produced that was most extraordinary. It seems almost incredible that this should be so, but once more, soundness of design shows its soundness by making it possible to produce exactly the effect that was calculated upon in advance. It sounds as Ceasar Franck said of his D minor Symphony, when asked how he liked the effect of actually hearing it with the orchestra, "It sounds like I thought it would, when I wrote it." Not all creative workers are so successful. I therefore felicitate Senator Richards on his conception, and Mr. Losh on his carrying out of the work so far.

I hope the other more important divisions of the organ may be completed in the same satisfactory manner; it will be of the greatest interest to follow progress there as time goes on. The next discussion of this organ will consider in some

detail the double-languid type of both Diapasons and Strings that are being liberally introduced in this epoch-marking organ.

Further Information

By EMERSON L. RICHARDS

IN ANSWER to your questions, the Brass-Wind Division has a separate stop for each rank of pipes, and the ranks are as follows:

- 16 Trombone
- 8 Trombone
- 8 Trombone
- 5 1/3 Tromba
- 4 Trombone
- 2 2/3 Tromba
- 2 Tromba
- III Tierce Mixture

Each stop draws separately and if we were not really trying to reduce the number of stops, we would draw the tierce element separately, but we are not expecting to do that. The entire division is then drawn to any manual by drawing the stop-key associated with the other stops on that manual, which brings into play whatever stop-keys are already drawn in the Brass-Wind Division. For illustration, you might only draw the 16, 8, and 4, and play those on any manual, or it would be quite possible to only draw the mutation for a special effect.

Since Mr. Barnes heard the Brass-Wind, we have re-voiced the Tromba 5 1/3, and the Tromba 2 2/3, making them nearly 100% louder, and also opened up the Mixture. This has added more brilliancy, but it is still so completely absorbed as to make it impossible to tell that there are any artificial harmonics in the scheme.

I think that Mr. Mayer played the division for fully an hour the other night, treating it just as one might a full, great organ, and neither he nor we tired of it. It really is remarkable. Incidentally, these reeds are quite the most powerful 25-inch reeds I have ever heard.

The whole thing, is a triumph for Mr. Losh so far as the execution is concerned, and a very considerable justification for the poor architect.

The Fifth

Some Startling Discoveries
in Atlantic City

By C. SEIBERT LOSH

AS THERE IS so much discussion of Brass Chorus at this time we might present some of our unique experiences with this ultra-modern organ feature.

As originally designed by Senator

Richards, the most debated item was the provision of a harmonic interval of the fifth in the diatonic scale.

When this was first done by Senator Richards at the High School, the writer, together with all other organ builders, strongly opposed the introduction of this interval, assuming that the books of physics and the professors were right in claiming the octave as the first natural overtone of any open pipe in spite of the fact that every organ man is familiar with a reed's "hopping its fifth" when the tuning wire is driven down sufficiently. Many is the tuner who has found his reed tuned to the fifth rather than its proper note. The same is true of the Harmonic Flute.

Those who know Senator Richards will appreciate that he is not easily swayed in his opinions, and to the amazement of all the smart men and organ builders, the fifth absorbed perfectly in the ensemble, although of a strength almost equal to the octave. About the same time in the same large instrument experiments in synthesis by derived harmonics established that a chorus reed tone may be produced only if the fifth is strongly present in the harmonic series.

This is of course heresy to those who go by the book, and this may be an appropriate occasion to state that it is our experience and observation that in any pipe speaking its first overtone (which all reed tones do in fact when sounding their proper note) the harmonic series lies one octave closer and the intervals between the overtone close up to the series of the next octave.

Let us state therefore that a diapason or a string tone has as its first overtone its octave, that a stopped flute or other stopped pipe has a twelfth as its first overtone, and that all reeds of 8' resonators (and which are in fact speaking their second harmonic—the first harmonic being the fundamental) have as their first upper partials the fifth quite strongly developed. This is true also of harmonic flue pipes, and voicers are familiar with the tendency of such pipes to sound faintly their ground tone, attributing it to the desire of the pipe to speak the tone of its natural length, when in fact that faint under-tone is a resultant of the fundamental and strong natural fifth harmonic.

Now let the heavens fall!

The Atlantic City Brass Chorus, which is enhanced by these new reed mutations, derives its solid brilliant effect mainly from the special nature

of their pipes and their treatment in voicing.

In the first place, each pipe is mitered in the direction of the steel swell-shades, and this mitering is not done in the 90-degree English manner, but with a new method of 60-degree miter which leaves the opening cut at a 60-degree angle, giving much increased area of opening—in effect a flared bell. A special rotary clamp was applied for tuning and regulation.

Mitering the bells of the reeds is done not alone to deliver the sound in the direction of the opening, but the bells themselves become far more rigid, and give a support to the great tonal energy at the opening of the pipe, which accounts for the solid but brilliant effect of the individual voice and ensemble.

These methods are radically new in this instrument, and were not quickly or easily accomplished. The vastly improved results fully justify the extra effort.



A BELGIAN ORGAN
Built by Jos. Stevens, Duffel

PEDAL

- 16 Sub-Bass
- Flute
- 8 Bass
- Octave
- Trumpet
- 4 Clarion

GREAT

- 16 Bourdon
- 8 Montre
- Salicional
- Harmonic Flute
- Bourdon
- 4 Prestant
- 2 2/3 Nazard

SWELL

- 16 Quintaton
- 8 Viola da Gamba
- Voix Celeste
- Cor de Nuit
- Flauto Traverso
- 4 Flute Octavante
- 2 Octavin
- IV Mixture
- 16 Basson-Bombarde
- 8 Trumpet
- Basson-Hautbois
- 4 Clarion
- Tremulant

The instrument was dedicated Nov. 10, 1929, by M. Jongen of the Royal Conservatory, Brussels, and M. Delporte.

M. JONGEN'S SELECTIONS

- Mendelssohn—Sonata 6
- Bach—Two Choralpreludes
- Gluck—Orpheus Aria
- Couperin—Soeur Monique
- Franck—Allegretto
- Widor—Intermezzo (2nd)

M. DELPORTE'S SELECTIONS

- Bach—Fantasia and Fugue Gm
- Clerambault—Prelude
- Widor—Allegro (5th)
- Wagner—Lohengrin Prelude
- Franck—Chorale Am

—MAURICE HARDY—

of the Kimball office in Chicago has joined the Skinner organization in Boston.

The Accompanist

A Small Instrument Developed by the Hall Organ Company
to Meet the Needs of the Smallest of Churches

By WILLIAM RIPLEY DORR

IHAVE always been deeply interested in the music problems of the smaller churches, and especially of the liturgical churches, for in a service in which there is of necessity much music, the character of that music assumes particular importance, for it either elevates or depresses the whole atmosphere of the service. With the LaGrange choir and with my present organization I have given a great many musicales in small churches, and we have always noticed that the artistic performance of the accompanied parts of the service was either greatly assisted by a satisfactory instrument or hindered by an inadequate one. And unfortunately in the vast majority of the really small churches, the accompaniments were more of a hindrance than a help, for nothing short of a fine organ really fills the need, and fine small organs are scarce. Even the most complete and pretentious harmonium shares the wheezy tone and indefinite attack of its smaller brothers, and of course the piano is utterly beyond the pale for church use.

But I found that not all small organs were capable of churchly accompaniments, even though they had two manuals and pedals and all the modern devices and accessories found in larger instruments. A careful study of these instruments disclosed the reason: they had been built to sell at a price so low that everything about them had been cheapened to such a point that real musical quality of tone and fine churchly ensemble were simply im-

possible. And so I began to wonder if it would be possible to build a low-priced organ to meet the greatest need of the small churches, and build that organ of high quality, with beautiful tone in the individual registers and enough stops to meet every requirement and combine into an adequate and powerful and dignified ensemble.

It was clear that something had to be sacrificed. What should it be? Naturally the most important function of the organ is the accompaniment; organ solos can be dispensed with, but accompaniments the church must have. That decision solved the first big problem. All accompaniments needed in a small church can be played on one manual; therefore, why not cut the action cost in two and greatly simplify the organ by building a one-manual organ? True, the organist might not like the idea at first. However, I knew that the minister, the choir, and the congregation would like the organ, and I felt pretty sure that after a while the organist might be won over, when he realized how much more musical this organ could be, than a two-manual and pedal instrument at the same price.

Then came the choice of registers: first, a fine Diapason 8', with real full length zinc basses, and big round tone. Then a nice Gedeckt for the flute. And we must have a voice soft enough to improvise upon during a Communion service, and not too stringy; a quite soft Viola would be just right. Then we needed a four-foot. Should we save a few dollars by unifying? No, because we wanted a fine ensemble, and the mf Gedeckt would be too loud for the correct four-foot, and the p Viola too soft. So we introduced a Gemshorn, mp, which was perfect for the purpose. It was between the Gedeckt and Viola in strength, but blended beautifully with either or both, and even with the big Diapason on, its silvery voice added just the right touch of brightness.

And now we faced the last big problem. What should we do about the pedal-board? If we left off the pedals and put in no 16' pedal register, our little organ would not sound like the real church organ we wanted it to be. If we put a pedal-

board on it we would have an instrument that nobody would thoroughly approve, for the real organist could not play organ music on it with only one manual and the non-organist could not play it at all. So the problem resolved itself into the matter of dispensing with the pedal-board and yet retaining the most important pedal pipes.

Then came a minute study of this problem, and a thorough analysis of every detail of it. First of all, for the characteristic pedal effect, only the 16' octave of Pedal Bourdon pipes was needed. It was not hard to arrange these twelve pipes so that they played from the twelve keys of the lowest octave of the keyboard, and to incorporate a device so that when a chord was struck, only the lowest key would play the Bourdon. But this arrangement, although it worked, was not practical, because if your left hand were busy playing bass notes in the lowest octave, it was an absolute impossibility to play the soprano, alto, and tenor parts with the right. So we made the twelve Bourdon pipes play both from the bass octave and from the tenor octave, and this worked perfectly, for you could play the voice parts of a hymn just where they were written, and the Bourdon played the bass an octave lower if the bass lay in the tenor octave, as it so often does. And so the Bourdon problem was solved.

Then came another problem, much more complex. When you played a hymn on a two-manual organ and pedaled the bass an octave lower than it was written, the Great to Pedal coupler played a most important element in the musical effect, namely, the bass part played in the lowest octave of the manual stops. This effect we must be able to obtain on our little Accompanist organ. Evidently a coupler on the idea of the old-fashioned Melody Coupler would almost do what we wanted. Almost, for this reason: it coupled the lowest note played in the tenor octave, to the octave below, and when the bass note of the chord happened to lie in the tenor octave, this was just what we wanted. But suppose the bass note were the lowest A, for instance, and the tenor note were tenor C-sharp; then the Melody Coupler would ruin the effect by coupling the tenor C-sharp to its octave below, thus sounding an unwanted note below the true bass-note A. So obviously this coupler we needed must have enough musical discrimination to couple the lowest note in the tenor octave to

NOTE: In presenting Mr. Dorr's article the Editor of this Department merely points out that Mr. Einstein's relativity is nowhere more applicable than in matters of this kind. What could we get in some other form for the money we would be required to spend for an Accompanist? The answer is unknown because the cost of the Accompanist and the complete specifications are similarly unknown. If the same money that buys an Accompanist will also buy a two-manual organ of twenty registers . . . My readers will see that it all depends upon the relation between the specification of exactly what the Accompanist gives a purchaser, and the precise amount in dollars and cents the purchaser must give for the Accompanist. Mr. Dorr's excellent article is herewith presented without further comment; it speaks for itself in all other details than those just pointed out.—THE EDITOR.

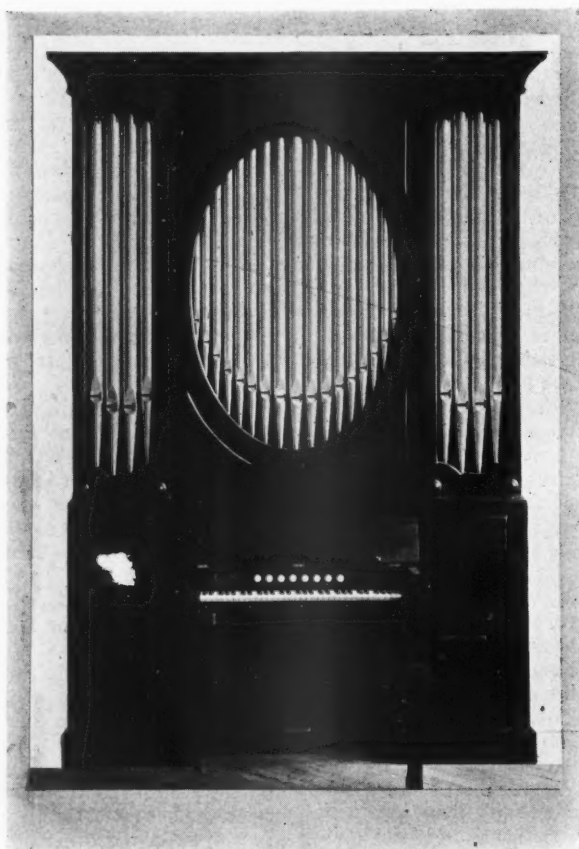
the octave below, only when that note was the true bass note of the chord, and automatically to throw itself off whenever the organist played a bass note in the bass octave.

This special coupler was worked out by the Hall factory and it proves entirely successful. As a matter of fact, it does things that I never expected it would do. For instance, it is possible to play an arpeggio covering two full octaves with the left hand and sustain the bass note throughout although one's finger has released the key. A lovely soft 8' bass can be obtained by using the coupler alone, without the 16' Bourdon. As a matter of fact, not even an expert organist hearing this organ would ever suspect that it was not an instrument of the usual type, so perfectly does this bass device give the effect of the pedal-board. Basic patents have been applied for covering all these ideas.

The case design of the Accompanist has real historic interest in addition to its charming appearance. It is patterned after an ancient English chamber organ built about 1760 by John Snetzler to the royal command of King George the Third, who presented it to Queen Caroline for use in Buckingham Palace. Queen Caroline gave the organ to the Princess Amelia as a birthday gift. At a sale of some royal effects early in the Nineteenth Century it was purchased by the Earl of Egremont, whose successor has now given the instrument to Eton College, where it stands in the Election Hall. For many years the organ was used regularly in St. Decuman's Church, Watchet, West Somerset.

The first Accompanist Organ built by the Hall Organ Company has been in use for months now in St. Peter's Episcopal Church, San Pedro, California, where it has attracted wide-spread attention. It has been played and thoroughly tested by many prominent organists. The little organ is a delight to play, and its effect is charming. It has proved to be a complete artistic and practical success for the purpose for which it is intended. Harmonium music is wonderfully effective on it, and oddly enough, I have found that many standard organ compositions can be played beautifully, as long as the hands do not cross, since the pedal part can often be played an octave higher along with the left-hand part.

Many years ago when I was sailing a boat in Minnesota, I came across two boys camping on an island. I asked them what they had



THE ACCOMPANIST

For Chapels and the smaller churches; Pedal Organ effects are obtained by 16' pipes played through special coupler action.

for breakfast that morning. They said, "Raspberries and cocoa." I asked them what they were to have the following morning. Their reply was, "Cocoa and raspberries." I thought of that incident a few months ago when I read an article which listed the "effects" that could be obtained by combinations of two stops at various pitches. There is no doubt in my mind that many tendencies in modern organ building are leading the organ world downward and not upward artistically. And I have a theory to explain this trend. Since the introduction of the electric action, many mechanical and electrical experts have become interested in the organ as a field for technical research and experiment. These men are primarily interested in the mechanical end of the organ, not the artistic, as they are engineers and not musicians. They have made many clever and ingenious and helpful inventions and improvements, but unfortunately, not having had the esthetic side to act as a restraining influence, they have introduced

many devices which have hurt the organ artistically and which too often have been carried to such an excess as to ruin the character and destroy the integrity of the instrument.

The little Accompanist Organ has come into being through the combination of the wonders of electricity and the age-old, basic principles of organ design, and the guiding thought throughout has not been the engineer's "How many different effects can we get?" but the church's need for a really beautiful, low-priced organ. One of the features of the Accompanist is that it does not require a trained organist to play it well. I have taken musicians who had never played an organ in their lives, and they found that after five minutes of explanation they could play it well, and what a thrilling experience it was for them to draw the Pedal Bourdon, and for the first time in their lives, to have that wonderful feeling of exaltation which the playing of a fine church organ can give to one!

MILWAUKEE, WIS.

ST. JAMES EPISCOPAL

Henry Pilcher's Sons

	V.	R.	S.	B.	P.
Pedal	3.	3.	16.	13.	120.
Great	13.	13.	19.	3.	925.
Swell	11.	13.	18.	7.	937.
Choir	10.	10.	16.	3.	742.
	37.	39.	69.	26.	2724.

NOTE

In presenting the accompanying Pilcher stoplist, the reader may perhaps find an error of 12 pipes in the totals, due to the absence of definite information on a point or two.

PEDAL 6". V 3. R 3. S 16.	
32 Resultant (Great)	
16 DIAPASON ONE 44w	
Diapason two (Great)	
Violone (Choir)	
SUB BASS 32w	
BOURDON 44w	
Bourdon (Swell)	
Concert Flute (Choir)	
8 Diapason	
Violoncello (Choir)	
Bourdon	
Bourdon (Swell)	
16 Oboe (Swell)	
Tuba (Great)	
8 Tuba (Great)	
4 Tuba (Great)	
GREAT 6": V 13. R 13. S 19.	
16 DIAPASON 73m	
8 DIAPASON ONE 73m	
DIAPASON TWO 73m	
DULCIANA 73m	
UNDA MARIS 61m	
VIOLA DA GAMBA 73m	
DOPELFLOETE 73w	
MELODIA 73w	
4 PRINCIPAL 73m	
HOHLFLOETE 73w	
2 2/3 QUINT 61m	
2 SUPEROCTAVE 61m	
16 Tuba	
8 TUBA 85r16' 10/w	
French Horn (Choir)	
4 Tuba	
8 CHIMES 25b	
Harp (Choir)	
4 Celesta (Choir)	
SWELL 6": V 11. R 13. S 18.	
16 Bourdon	
8 ENGLISH DIAPASON 73m	
VIOLE D'ORCHESTRE 73m	
VOIX CELESTE 61m	
SALICIONAL 73m	
TIBIA CLAUSA 73w	
BOURDON 97w16'	
4 HARMONIC FLUTE 73m	
Bourdon	
2 2/3 Bourdon	
2 Bourdon	
1/35 Bourdon	
III DOLCE 183m	
16 Oboe	
8 CORNOPEAN 73r 10"w	
OBOE 85r16' 10"w	
VOX HUMANA 73r	
4 Oboe	
Tremulant Tibia	
Tremulant	
CHOIR 7": V 10. R 10. S 16.	
16 Violoncello	
8 HORN DIAPASON 73m	
VIOLONCELLO 85m16'	
VIOLA D'AMORE 73m	
VIOLE CELESTE ONE 73m	
VIOLE CELESTE TWO 61m	
CONCERT FLUTE 97w16'	
SPITZFLOETE 73m	
SPITZ. CELESTE 61m	
4 Concert Flute	
2 Concert Flute	
8 FRENCH HORN 73r	

8 CLARINET 73r	
Chimes (Great)	
HARP 61b	
4 CELESTA 61b	
Tremulant	

COUPLERS

	16	8	4
Pedal		GSC	GSC
Great	GSC	GSC	GSC
Swell	S	S	S
Choir	SC	SC	SC

ACCESSORIES

Combons 42:
P 8. G 8. S 8. C 8. T 10.
Pedal 8 duplicated by toe-studs.
Crescendos 4:
G. S. C. Register.
Reversibles 5:
G-P. S-P. C-P.
Full Organ.
All Shutters to Swell Shoe.



SCRANTON, PA.
MASONIC TEMPLE
Austin Organ Co.

PEDAL

16 Dulciana (Great)	
BOURDON 32w	
GREAT	
8 DIAPASON 73m	
DULCIANA 85m16	
VIOLE 73m	
STOPPED FLUTE 73w	
4 FLUTE 73wm	
8 TROMBA 73r	
CHIMES 25tb	
SWELL	

8 Dulciana	
Viole	
VOIX CELESTE 61 m	
4 Stopped Flute	
8 OBOE 73r	
VOX HUMANA 61r	
ACCESSORIES	

12 Couplers	
15 Combination Pistons	



PALOS VERDES, CALIF.
WM. RIPLEY DORR RESIDENCE
Hall Organ Co.

V 10. R 10. S 17. B 7. P 689.	
PEDAL:	
16 BOURDON 44w	
Gedeckt (Swell and Ped. Bourdon)	
8 Bourdon	
Gedeckt (Swell)	
GREAT:	
8 DIAPASON 73m	
VIOLE D'ORCHESTRE 73m	
GEMSHORN CELESTE 73m	
AEOLINE 73m	
MELODIA 73w	
4 HARMONIC FLUTE 73m	
SWELL:	
Viole d'Orchestre	
Gemshorn Celeste	
Aeoline	
GEDECKT 73w	
4 Harmonic Flute	
8 OBOE 73r	
VOX HUMANA 61r	
Tremulant	

Couplers:

Ped.: G. S. S-4.
Gt.: G-16,8,4. S-16,8,4.
Sw.: S-16,8,4.
Combons: G-P 3. S-P4.
Canceller Double-Touch.
Kinetic blower.

Mr. Dorr specified the following characteristics: "I would like the Diapason big and mellow . . . pure, warm Diapason, and pretty big, as I want almost everything else fairly soft. I do not want the organ to be too loud. The

Gemshorn should be quite soft, but louder than the Aeoline. The Gedeckt I would like considerably softer than the Melodia. The Oboe should be somewhat horny, so that without Tremulant it will make a good stop for soft Trumpet effects; the Vox might be very soft indeed, and with the fluty characteristics instead of the stringy. The Bourdon I would like of medium scale, and the Lieblich of course much softer."

IS THE OLD ORGAN
GOOD ENOUGH

A reader has an old organ. His church is a big one. There is plenty of money. He brings us the problem of selling his church the idea that the old organ is a detriment, that a new organ would give increased income and not be a useless expense. This is the problem many organists are willing to undertake in behalf of themselves and the builders, and our reader proposes that we run a column of arguments that can be applied in the thousands of cases like this. We gladly give the space. The builders and their salesmen are invited to furnish the ammunition. We begin with a few thoughts penned by an organist who is also a salesman; if they fit your case and furnish any valuable arguments, use them.

You have an interesting problem at hand. You know that an organ that was built twenty years ago, was really built during the experimental stage. At that time builders were just coming out of the tabular action and experimenting on electric actions. Very few organs built at that time have really been satisfactory. And then again the voicing was not as artistic as today, they were using 3½" and 4" pressures, and you can not get good reed voicing on 4" pressure.

Today a reliable action is used and higher pressures are used, which makes smoother voicing; and then the orchestra stops in the organ are more like the real instrument; before they were nothing but poor imitations. If you ask them to hear modern voicing they should see the difference in the old voicing and the modern.

Now in our particular organ we have made many, many changes mechanically which add 100% to the stand-up of the organ, and tonally we have made strides which prove that the voicing of twenty years ago was nothing but poor imitations. I could mention

many instances by way of proving that our organ built today is so far ahead of anything built twenty years ago that they are just not to be compared.

Improvements

Reports and Definitions of Modern Console Equipment

COMBINATION LOCK

ADOPTED

This excellent protection for organists who make a specialty of their registration, has been adopted by the Aeolian Co. as a standard feature of their consoles. The device, as developed by Mr. L. N. Leet of the Aeolian staff, consists simply of a Yale lock whose bolt slips into the shaft of the setter piston, thus preventing its movement. Aeolian consoles use a setter piston for fixing any combination to a combination piston, and the application of a Yale lock to prevent movement of the setter is a simple matter.

COMBINATION PISTONS CAPTURE SYSTEM

DEFINITION AND USES

Those interested in this system have been searching for a suitable name, something more concise than the already-used Instantaneous Setter. Mr. H. Leroy Baumgartner proposes, or has seen used, the term Capture System, and as this both defines the operation and is fairly concise, we propose it for adoption if nothing better can be suggested.

This system has been used by many builders, though some have discarded it in recent years. Mr. Frederick C. Mayer of West Point specifies it invariably and usually requires a rocking tablet conveniently located in a key-check; when the tablet is on, any piston will instantly capture whatever registration may be set at the moment. Aeolian organs use a setter piston, which works in the same way, though it has the disadvantage of requiring the simultaneous use of both hands—a disadvantage keenly appreciated by players. With the rocking-tablet, the same hand may touch the tablet, then the desired piston, then take the tablet off, and the piston is set. Obviously the rocking tablet might well be duplicated by a reversible pedal touch of some kind for greater convenience.

Mr. H. Leroy Baumgartner frequently specifies the same system, though not using the rocking-tablet. A set of Onoroffs will obviously be as convenient as the rocking-tablet.



THE WM. RIPLEY DORR RESIDENCE

In Palos Verdes, Calif., where the Hall Organ Co. has installed an instrument. The console is at the far end, the organ chamber at the right

It would seem that for every organ of upward of fifty stops will prove a handicap to a player if the Capture System is not used, for as Mr. Mayer points out, it means that a player must write down every combination he wants to set (or memorize it) before he can actually set it on a piston, for without the Capture System, the piston when pressed will bring on some already-set registration and destroy the registration the player is trying to set, so that if he has not memorized it or written it down, he will have the labor of experimenting again until he finds it. And this is quite a problem in a large organ.

PREPARATIONS

DEFINITION AND USE

Such as Echo-Great Preparation, a device, used by the Austin Organ Co. in the 4m for the Second Presbyterian, New York City, which in one operation silences the entire Great Organ (stops and couplers), silences the Pedal Organ (stops and couplers), transfers the Echo Pedal to the Pedal clavier, and the Echo Organ to the Great manual; all without moving any of the stop-tongues or couplers.

Thus when a player wants to use his Echo Organ for a moment's contrast, he does not worry about destroying any complicated registration and the possibility of restoring it again a few measures later; for the Echo-Great Preparation gives him what he wants without moving anything at the console;

and, being reversible, a second touch of the piston or toe-stud removes the Echo Organ and restores the registration as it was before.

REGISTER CRESCENDO ADJUSTABLE

DEFINITION AND USE

Specified by H. Leroy Baumgartner and Hugh McAmis, and built by the Hall Organ Co. for All Saints, Great Neck, L. I., in which plugs and sockets similar to a telephone switch-board are used, each properly numbered, so that the organist himself may readjust his Register Crescendo for any effects he may want. The plug-and-socket device in this case is located directly behind the console, in the Great chamber. In this case it has been specified that the first control shall bring on ten items at once.

UNISON-OFFS

DEFINITION

There is a tendency to discount the utility of these couplers, and an occasional error in reversing the mechanism so that the Unison-Off is used not to take the unison off but to put it on. Another much graver error has been made in carrying the action of the Unison-Off right through the entire console, so that if we take the unison off the Swell Organ we cannot couple the Swell 8' to the Great. This obviously destroys the organist's freedom of registration and prevents his use of materials in any way he at the moment likes.

Church Music

Mr. Dunham's Comments

—HYMNS?—

WHAT IS the cause of the present agitation regarding hymn singing? There is evidence of considerable anxiety on the part of churches and church musicians over the lack of interest in congregational singing.

Many of us recall the part which community singing took in the propaganda program during the war. We were called out to direct or partake in song marathons consisting of the exploitations of intense hatred for the enemy. What trash we perpetrated in the name of patriotism. Do you remember the stunt songs? There was one about being a little prairie flower. This was as absurd as they could devise and was accompanied by gestures that would challenge the intelligence of a child in the kindergarten.

A very definite reaction has come to pass against this sort of thing. Folks were so saturated in community singing that they have reached the point today where they utterly refuse to participate. There may be some exceptions, of course. The service clubs reflect this attitude. In Rotary Clubs, in particular, every effort is being made to sustain the singing which used to be so enthusiastic. These efforts are not being met, with any great success. Even the sentimental gush with "barber shop" harmony (?) has slight appeal to the members. That the churches should have difficulties with hymn-singing is inevitable. One might find other reasons besides that just cited. For example, we are in the midst of a period where prosperity has made us apathetic towards any unnecessary personal effort. It is so much easier to let the choir sing the hymns. I shall not attempt to enumerate other causes. The fact remains that the general run of



Under the
Editorship of

Rowland W.
Dunham



Calendar
Suggestions

By R. W. D.

congregations have practically stopped singing hymns.

Such being the situation, the idea may occur to some of us that possibly there may be no particular reason why they should be urged or cajoled into an act which they do not care to perform. Protestantism has held fast to this part of their services long after the Roman Church saw fit to practically discard it. There may well be a question as to the true value of hymn-singing today. Perhaps we might discard it without losing so much.

Hymns are at best only an attempt to get certain aspects of common worship before the worshippers. The poems are frequently irrelevant and inferior. To fit these poems to a single musical background is not always a success. Irregularities of meter make many poems unsuited to the strophe form. The tunes themselves are open to considerable adverse criticism. How many of our best known hymn-tunes possess any intrinsic musical value? I can think of but very few. The attempt of certain modern English Church musicians to remedy this acknowledged weakness is sufficient testimony.

The pendulum may swing back so that our congregations will again sing hymns with enthusiasm and intelligence. But if the indifference grows into an eventual silence, I do not believe there need be any grave concern. Perhaps, indeed, the discontinuance of the project may be one of the means of reviving the much-debated wane of the power for good which the church should exercise.

"AT THE CROSS"—Mark Andrews. A setting for the Stabat Mater Dolorosa with Latin and English words. The music is simple and appropriate. The second stanza is a cappella, the third, a tenor and bass duet, the fourth contrapuntal. A fine number. 8p. Gray.

"AS NOW THE SUN'S DECLINING RAYS"—James. One of the earlier anthems by a man whose unusual gifts have placed him in the very front rank of American composers. A striking melody skilfully managed. Ideal for a Lenten evening service. 5p. Gray.

"IN HEAVENLY LOVE ABIDING"—Parker. It is often surprising to discover the number of organists who are unacquainted with old standard anthems of this sort. To many, this is Parker's most attractive anthem. Soprano solo and chorus, not difficult. 8p. Novello.

"GENTLY, LORD, O GENTLY LEAD US"—Dett. I have suggested this anthem before. Mr. Dett has a gift for this kind of writing. A good chorus will find it very much worth while. Unaccompanied and of medium difficulty. 16p. Church.

"BY COOL SILOAM'S SHADY RILL"—E. S. Barnes. Some organists will find this French in character. It has a graceful melody with an undulating accompaniment with sufficient harmonic interest to be effective. Can be sung by a quartet. Medium difficulty; no solos. 9p. Ditson.

"ART THOU WEARY?"—Chadwick. The quartet anthem at its best. Not modern in style, easy to sing. This type of choir should confine itself to similar music as far as possible. 6p. Schmidt.

"OUR MASTER HATH A GARDEN"—Herbert E. Crimp. Here is an anthem that differs from the common lot. While not extreme at all; there

is a modern flavor that is refreshing. My own experience was that the choir was rather slow to get into the spirit of the thing. Once thoroughly learned it became an outstanding favorite. 8p. Novello.

"BY THE WATERS OF BABYLON"—Higgs. A less popular setting. While

not as fine as that of Philip James it has certain advantages over the others that come to mind. There is thematic material which is Hebraic in color. The workmanship is excellent. It is not so difficult as the setting by Mr. James. 8p. Novello.

St. Martin's in Providence

A Little About the Methods by which One Organist Made the Music of her Church a Vital Factor

By *BLANCHE N. DAVIS*

Written by Editorial Request

AT THE PARISH of St. Martin's, Providence, R. I., an interesting experiment in musical education has been in operation for several years. The Parish of St. Martin's is a consolidation of two older parishes, which took place in 1912. Not until 1916 however was the corner-stone of the present Gothic church laid. The church was finished in the fall of 1917. It is situated on one of the city's most beautiful streets, where finely kept lawns, spacious gardens, trees and shrubs, give the impression of peaceful village life. Though not a large parish, numbering only about six hundred registered communicants, it is a strong and important parish, with perhaps as fine an equipment as any church anywhere.

From the low tower with its chime of bells, cast by Meneely of Watervliet, N. Y., to the rare and beautiful reredos worth a pilgrimage to see, the white marble altar with its beautifully wrought hangings, the exquisite chapel, the hand-carved dark oak wood-work, the stained glass windows of ancient design, the parish house with all that the heart of a choirmaster could desire in the way of a choir room, there is atmosphere and dignity and a careful sense of detail and fitness.

In nothing is the spirit of the place more exquisitely voiced than in the organ, which though small speaks in churchly tones which are unmistakable. Built by James Cole on specification of Arthur Ryder, it is a 3-22 with a chapel section affording antiphonal effects. Many couplers and pistons make the organ very flexible for the service accompaniment. The console is placed opposite the organ chamber, a feature not to be overlooked.

There are two choirs, one of mixed voices, and a boys' auxiliary choir of 30 sopranos. I have been organist for the older of the combined parishes since 1894 continuously. My early instructor in harmony was Eben H. Bailey, as was also Arthur H. Ryder in organ, harmony and composition, Arthur Foote and Felix Fox in piano. Columbia University, the Paulist Choir School (summer course in boy-voice training) the Surette School, and the Wellesley Conference for Church Music, also contributed to my training. For sixteen years I have been Director of Chapel Music at the Women's College in Brown University, now known as Pembroke College.

Since in the parish of St. Martin's the ideal of unity and family life is cherished, the development of music for the congregation has become of prime importance. Not necessarily that the congregation should sing all of the time (a thing which congregations obviously do not care to do) but that in whatever is done the congregation should at least be given the chance to be instructed and to have certain knowledge. Clergy and people have cooperated in this aim.

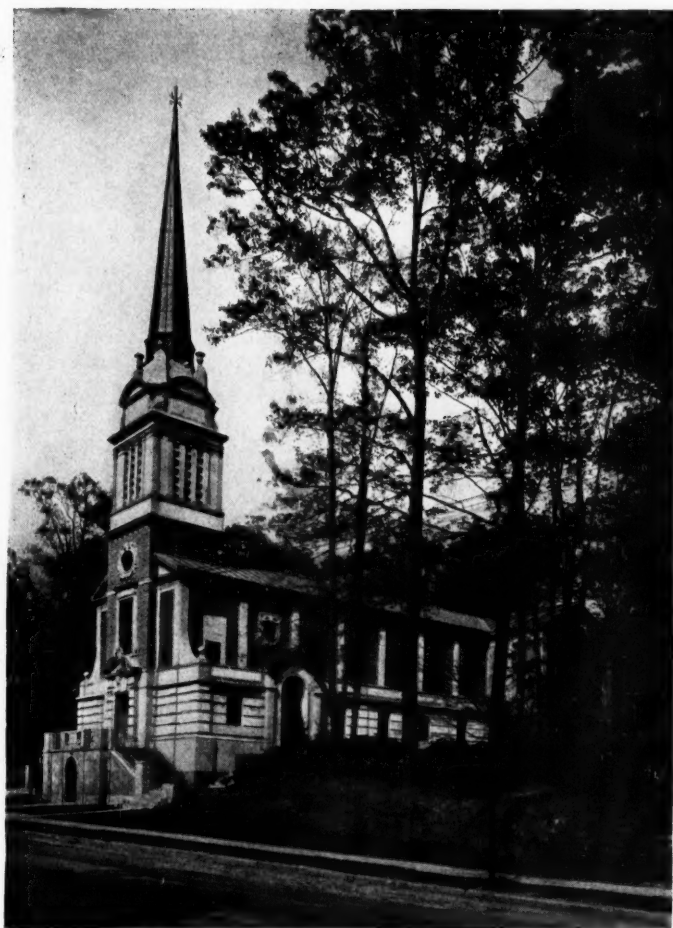
Congregational rehearsals have been held from time to time, when short talks have been given on such topics as the stories of hymns, analyses of anthems, and other items of interest to lovers of church music. Articles on various phases of the music have been published in the church calendar and in the monthly bulletin, thus preparing the people for that in which they were to participate either by singing or listening. A Choir Guild has been formed of past and present choiristers as a nucleus for these congregational rehearsals. Concerts have been given and social times enjoyed.

Before Christmas a rehearsal of carols was held in the parish hall. A huge log crackled in the open fire-place and much warmth glowed in the hearts of the large group of men, women, and children who came to practise the tunes to be sung during the Christmas season. Coffee and doughnuts were served and the spirit of the "waits" was there.

The Boys' Choir was loaned to a large civic club for its celebration, taking with them in great measure the spirit of that rehearsal. Last year during Passion week a soberer though perhaps more beautiful evening of Passion music was held. At this time a talk on carols was given by the organist and some carols from the Oxford Book of Carols were rehearsed. The Passion Chorale of Bach, and Cruger's setting of "AH HOLY JESUS," were also done. An alto soloist sang Diark's "ALL IN THE APRIL EVENING," and at the close, Heinrich Schutz's contribution to church music was briefly discussed and his "THE SEVEN LAST WORDS" was sung by a group of unseen singers. This singing behind a screen made the words and tone of paramount importance. Personalities were unknown; it was the embodiment of the spirit of this music-loving group of people and the ideal for all, to work without ostentation for the beauty of the music itself, and to know more of such beauty and to reveal it, is their end and aim.

Some of the work is crude, perhaps much of it, but it has the exquisite spirit of the artist-worker, rather than the machine. It is the sacred fire the world longs to catch. Every church can develop the idea. That the Boys' Choir has caught the spirit is proved in the fact that we have maintained the choir six years without paying the boys a cent. Starting with twelve boys, the choir grew; soon there were sixteen, then twenty-four—at which number the limit was marked because there were only twenty-four vestments. But a waiting list soon increased the number to thirty vestments, and even then the number went over to thirty-two boys, with an average attendance of twenty-seven. Absences were due for the most part to illness.

Like Elizabethan gentlemen, the boys were taught by rote to sing rounds and a great many hymns, and a few fine strong anthems. Vocal exercises were a part of each



UNITARIAN CHURCH, GERMANTOWN, PA.

The beautiful new church edifice in the Philadelphia suburbs where the Austin Organ Company installed a four-manual instrument.

day's practise, the boys developing a beautiful, pure tone. Guessing contests have been popular at rehearsals. The organist played perhaps ten hymn tunes, the boys guessing the first line of the words or some identifying phrases. It was fine eartraining. Developing the listening ears as well as the singing voices of children is one of the best and surest ways to build up congregational singing and cooperation between choir and pews, in all matters of church music. The reward is not all in the future. Boy's choirs are rewarding day by day. The choirmaster gains as much as the boys, for their reactions are swift and sure.

The accomplishment of an interest in the work, such as these St. Martin's boys manifest, speaks for this method of rehearsal, and attains the impersonal losing of self in the work and for the work's sake, the singing of rare and unusual bits of music, and the gener-

al stimulation of the imagination to musical utterance.

How They Do It

A Few Rambling Visits—and a Few Comments on Choirmasters in New York City

An interesting service was heard at St. Andrew's Methodist where Mrs. Bruce S. Keator is the charming and much-loved organist. It was a rainy Sunday and I was not in the mood, but before the end of the service, due to the efforts of both choir and minister, I felt that it was not such a bad world after all.

I liked the church building. The arrangement of the console at the side where the quartet could at all times see Mrs. Keator, and the centering of the choir back of the minister, satisfied my eye so that all I had to do was to listen and

not worry about bad locations of choir and console. I cannot say that I feel like singing when a hymn is played too softly. I tried to sing but finally decided that I was not supposed to. Later in the service I did get to the point where I felt that I would be able to sing if I went there often enough to get used to the method. It was artistic hymn-singing, but it wasn't hearty. The service should start at 11:15 for so many people came in at about that hour that the minister had to ask the tenor soloist to sit down and wait until the people could be seated. I thought this exceptional; usually the music is used as a processional for late-comers. I could not understand the words, but the soloist sang artistically. The quartet number was fine and if Mrs. Keator were to coach the tenor in his diction as well as she coached her quartet, there would be no cause for criticism. Every word was understandable and sung with fine spirit; the only thing that did not suit was the Amen. I do not like an Amen after a brilliant anthem, unless it be a remarkably showy one. The sermon was fine and the "Sevenfold Amen" at the end was sung beautifully. I liked this service so well that I would be willing to go there again—and that is something. The organ is a comparatively new Welte; the choir is a quartet, supplemented by instruments and other voices for festival occasions, and spread to a double-quartet. I am told, for the complete music season from Christmas to Easter.

I arrived too late to hear Mr. J. Warren Andrews play his prelude at the Divine Paternity and I was obliged to leave before his final number, so I can comment only on the singing. It is easy to understand why Mr. Andrews has retained his post at this church longer than any of the ministers after hearing the fine music he is giving. Here there is bright, tuneful music, cheerful tempo, orderliness, good soloists, and fine diction. The choir has an unusual arrangement in that the quartet is on one side of the chancel and the chorus on the other. This arrangement sounds as if it might not work out for good music, but it proved very satisfactory. I believe there has been difficulty in this church because of poor acoustics and, after trying many things, the placing of loud speakers in various parts of the auditorium has corrected the trouble.

The quartet sang as a response a setting of "The Lord's Prayer"; the phrasing and finish made it beautiful, and at the close of service they sang a response by Mr. Andrews that was extremely effective, Mr. Andrews playing about six or eight notes on the Chimes at the end. The congregation was absolutely silent for quite an appreciable time, and I have never witnessed a more churchly atmosphere than was created by his working out of this response and the little touch of the Chimes. The people seemed to be reluctant to break the silence and go home.

Both the anthems were sung exceedingly well, and there was no over-accompanying at any time. This was not a special service, and it was a stormy Sunday, so it seems to be safe to say that we would find this splendid type of work every Sunday of the year.

There was one rather amusing incident in the service when the visiting minister thought he would compliment the quartet a bit and made a remark about the fine work of "these singers over here," only to find when he looked over into the loft that they had all gone down into the auditorium for the sermon, and was obliged to change it to "At least they were here."

—d'Y. N. A.

EDWARD C. HALL.

FIRST BAPTIST—BUTTE, MONT.
WHAT CAN BE DONE in a mining town in the great northwest? Mr. Hall was born in Cornwall, Eng., and studied organ there and with Mr. Judson W. Mather in America, ultimately finding himself in a difficult if not barren field. He set to work diligently and began at both ends, organ and choral, giving organ recitals regularly and building up a choir to carry music into realms the organ could not penetrate.

His 1000th recital was celebrated by the Church in a combined musicale with organ and choir, in which there were four organ solos, an organ-piano duet (Liszt's Consolation No. 4), various solos, anthems, and two numbers by the combined choirs.

As another evidence of Mr. Hall's success in supplying music to the community was the "Hall Night," when more than a dozen compositions by Mr. Hall made up the program; there were original compositions for organ, choir, and solo voices.



PROPHETIC OF A NEW FORM OF SERVICE

Is the Germantown Unitarian Church. Organist on one side of the pulpit, and minister on the other, with reading-desk and pulpit between.

A NEW ROLE

ORGANIST APPOINTED FINANCIAL SECRETARY OF CHURCH

MR. GEORGE LEE HAMRICK, already wellknown to most of our readers through his articles of former years, has been elected financial secretary of the First Baptist Church, Atlanta, Ga., in conjunction with his former duties as organist. In reference to his hours, duties, etc., Mr. Hamrick says:

"My hours are from 8:30 to 5, one hour for lunch, Saturday afternoons off, and vacation with pay. Two or three afternoons a week I am out soliciting our new members. In addition I am custodian of the building, and in charge of all the other employees, second only to the pastor. I receive two salary checks each month—one from the music committee as formerly, and now an additional one from the finance committee. The two posts are separate, and as the hours do not conflict, I am able to hold them both."

Pilcher is building the organ for the First Baptist, in conformity

with plans of Mr. Hamrick, and in this connection Mr. Hamrick writes:

"The new Pilcher in the Louisville War Memorial Auditorium is as fine an organ as one could desire. With so many of us going crazy over a reed chorus, it is a relief to find one builder going along on other lines. I want my new organ to be a church organ and not a brass band, and I am pretty sure of getting it."

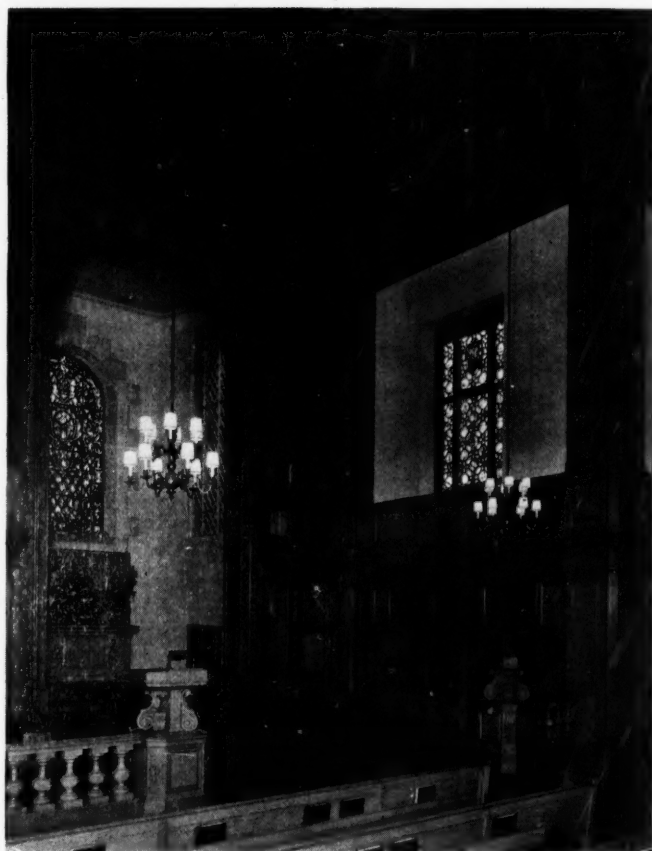
The First Baptist seems to have a few ideas about how churches should conduct themselves; we quote this program from their calendar:

"In September, let us get information about the prospects for new members.

"In October, let us seek to enlist them.

"In November, let us put special emphasis on evangelism.

"In December, let us study stewardship."



THE GERMANTOWN UNITARIAN FRONT

Showing the bench of the Austin Organ on the extreme left; the left reading desk shows in both pictures, as does the left chandelier.

CHURCH ADVERTISING COOPERATIVE PLAN IN OPERATION IN PONTIAC, MICH.

ONE OF THE BEST church pages we have seen is that published each Saturday by the Daily Press, Pontiac, Mich. The Church Federation of Pontiac pays for six columns of advertising space in that edition, and in return the Daily Press gives two more columns at its own expense, thus making a full-page display of church announcements.

This full-page display is headed by an attractive illustration and, generally, a space four inches high across the page, which is used to present arguments as to why church-going is profitable for the individual. The rest of the page is taken by the individual church announcements, given in alphabetical order irrespective of denomination, and including the morning services, the sermon topic, the music, and the same three for the evening services, all tabulated for easy reading.

The music column gives for each service any special details of general interest; some of the churches merely mention the organist's name, while others give a list of the anthems to be sung.

We suggest that the various local fraternities discuss the possibilities of this work, and write to the Daily Press, Pontiac, Mich., enclosing ten cents in stamps for a copy of a Saturday edition in which the cooperative church page appears. It would seem that here is an ideal work for the A. G. O. and the N. A. O. to champion.



Service Selections

THEODORE BEACH

ST. ANDREW'S—NEW YORK

"Hark the Voice"—Parker
"The Wilderness"—Goss
"Christians Awake"—Wainwright

DR. CLARENCE DICKINSON

BRICK CHURCH—NEW YORK

"O Praise God"—Shaw
"O Praise Ye God"—Tchaikowsky
"What of the Night"—Thompson
"Light Celestial"—Tchaikowsky
"Holy ever Blessed"—Gretchanioff
"Light out of Darkness"—Elgar
"Behold I Stand"—Bach

HENRY HALL DUNCKLEE

COLLEGIATE—NEW YORK

"Drop Down Ye Heavens"—Manney
s. "In the Night"—Buck
"Hosanna"—Stainer

MISS ALICE ANDREW

THIRD PRESB.—WASHINGTON, D. C.

American Music from Four Angles

ANGLO-AMERICAN

Noble—Solemn Prelude
Noble—Elizabethan Idyle
Noble—Melancolique
Lemare—Cathedral Shadows
Wheeldon—Cavatina
Stewart—Chambered Nautilus (2nd & 4th)

"O Harken Thou"—Noble
"O Wisdom"—Noble
"Souls of the Righteous"—Noble
"Hail Gladdening Light"—Willan
d. "Lord I have Loved"—Matthews

NATIVE AMERICAN

Jenkins—Dawn
Jenkins—Night
Russell—Basket Weaver
Andrews—Sonata Am (3rd Mvt.)
James—Meditation St. Clotilde
Stoughton—Eastern Idyl
McDowell—Scotch Poem
Rogers—Toccata (Son. 2)
"Hark Hark My Soul"—Shelley
"Lighten Our Darkness"—Gaul
"Benedictus"—Gaul
"Lost Sheep"—Jordon
"Holy Jesus"—Mackinnon

AFRO-AMERICAN

arr Diton—Swing Low
arr Dett—Mammy
arr Gillette—Deep River
arr Lester—Soon I'm Going Home
"Steal Away"—arr Fisher (solo)
"Go Tell it"—arr Gaul
"I Want to Be Ready"—arr Burleigh
m. v. "Goin' to Shout"—arr Burleigh
"Nobody Knows de Trouble"—arr. Burleigh

ITALO-AMERICAN

Yon—Sonata Romantica (Mvts. 1, 2)
Yon—Rimenbranza
Yon—Sonata Chromatica (2nd Mvt.)
Feratta—Nocturne
Feratta—Melody
Feratta—Overture Triomphale
"Faithful Cross"—Yon
w. v. "Way of Holiness"—Feratta
d. "Now the Day is Over"—Floridio
"Jesus Only"—Rotoli (solo)
"Christ Whose Glory"—Montani

MRS. OLIVE B. GARDINER

CHRIST LUTH.—FREEPORT, L. I.

"O Lord my God"—Malen
"O Savior of the World"—Moore
"In Heavenly Love"—Parker
"Come Before His Presence"—Martin
"Vineyard of the Lord"—Wareing
"Rejoice in the Lord"—Bridge
"No More Night"—Wood
"Souls of the Righteous"—Foster
"I Heard a Voice"—Goss
"Prepare Ye the Way"—Garrett
WILLIAM A. GOLDSWORTHY

ST. MARK'S—NEW YORK

"Praise Ye the Name"—Nikolsky
"Blow Ye the Trumpet"—Woodman
"He Shall Defend Thee"—Martin
"Ring Out Wild Bells"—Fletcher
"Gates And Doors"—Goldsworthy



Entertainment the Solution

How one Theater Organist Saved the Day for both Organ and Organist in this new Era of Sound

By JOHN SCOTT

WHEN ANY ARTICLES have been written in the past few years by competent theater organists on the question, "What is going to become of the Theater Organist?"

Since the advent of talking and sound pictures this question has become more and more serious, owing to the fact that accompaniment to pictures via the organ is practically extinct.

The January issue of *THE AMERICAN ORGANIST* deals with vocations which can be taken up by members of the profession, other than theater work. The question still remains to be answered, "How are we as members of this profession going to help keep the organ before the public in the theaters?"

Before going into the answer to this question, let's go back to the days of the silent drama. "How many organists really played the picture as it should have been played? There were a few who could really make the picture by the music they used, but a great many spoiled the same picture by overdoing the organ accompaniment or by using music that did not fit the different situations. The latter are partly to blame for the success of sound accompaniment to motion pictures. In other words there were too many there just because the business paid well and the hours were very pleasing.

Today we have much the same situation in the profession. I have spoken to many organists who have been affected by the installation of sound apparatus, and asked them why they were let go. Very frequently the answer was, "Oh, there

was nothing for me to do." This is undoubtedly true as far as the picture accompaniment goes, but there is always a place on the program where the organist can use his organ to advantage.

Why don't the organists try to take up the other side of the profession, since there are no more pictures to play? Everyone must specialize and it is the specialist who always succeeds. Why is Jesse Crawford in the position he is in to-day? Because he is an entertainer and gives the people what they want. He plays popular music in a manner that is pleasant to listen to. Melody, rhythm, everything combined.

We can all do this if we put our minds to business. Granted we do not all have organs of 40 ranks to work on, but make the best you can of what you've got. I myself have a 2-manual, 8-rank Wurlitzer and I get some very pleasing results from it.

The answer has still to come, to the question, "How are we to keep the organ before the public in the theater?"

There are many ways of doing this, in my estimation. First let's take the regular program.

Most every theater opens the program with a sound-news nowadays. Before this goes on I play a short selection, going right through until the first title of the news appears on the screen. During the news, if there is any scene where I can use the organ on the action, I do it. Then at the end I play the music in conjunction with the Movietone. Again on the trailers. Nothing is more provoking than to sit and listen to the introduction to

some of the coming attractions. Again I use the organ there, and on the end of the trailer. Also on the end of almost every feature I finish with the canned music. This fills up the whole theater, which cannot be done with the canned music alone.

Now to go to the solo. Many organists will tell you, "Oh, the boss doesn't ask for an organ solo, so I never bother." The majority of organists to-day simply sit around and wait for the talking apparatus to break down. Any man who does this can never expect to get ahead in the game. It is my firm belief that the theater organ will stay in the better class theaters, and it will be the organists who have shown their ability to better the theater programs that will get the jobs. Every week I play a solo where I am employed, and invariably I meet with success.

My solos are generally of the light type and popular hits of the day, now and then running in a theme-song from a coming attraction. In this way you keep yourself before the public and also you remind them of the biggest attractions coming to your theater through the organ.

Once in a while I may run in a classic but I never over-do this diet, as I have learned from experience that the majority of theater patrons want something they know. I have also used the talking apparatus in conjunction with my solos, making sound make me instead of breaking me as a great many are doing. Sound and talking pictures are here to stay, and it is quite clearly seen that there will be no more accompaniment via the organ, and take up solo end of the game, in other words become an entertainer, not in radio but in the theater.

Let your employer see where the organ can build up his musical program in conjunction with the canned music as well as in solo. I am only a suburban theater organist

myself, and I hope this will be taken as it is written, as I am one of the fraternity who sincerely hopes the organ will remain in the theater. I might say that the organ was to be discontinued in the theatre I am in now, but after the owners knew how it helped to build up the program they decided to keep it on, and I wish to say also that I have succeeded quite a few of the type who just sit around and wait for a break in the mechanical apparatus.

This, I think, is the only way the organist can hope to be retained in the theater, and I hope those of the fraternity who read this will at least try it and see the reaction it will have on both the owner and the patrons of the theater.

WE TOLD YOU SO MR. SCOTT RALLIES TO THE CAUSE AND PROVES A POINT

These columns have, for the past ten years, called upon practical theater organists to make full and free use of them in behalf of the general welfare of the profession. We know that the spread of new and good ideas can be accomplished more efficiently and much more quickly through the press than through any other agency. With but few exceptions the members of the theater profession kept their ideas, their experiences, their progress to themselves, and each individual had to fight his own battles unguided by the experiences of others, experiences that would have spelled the difference between success and failure, interest and indifference, pleasure and drudgery.

How many theater organists are able to wage war against indifferent managers, ignorant audiences, and economic pressure as represented by the phonographed theater? Not more than two percent. Mr. Scott in his article tells how he did it. He gives sufficient details to enable any interested reader to do the same thing.

What a different situation there would be today if theater organists had fought out their own problems together, compared notes, exchanged experiences. How much success would Admiral Byrd have had in reaching the South Pole if he had not known all about the experiences of every other explorer who had gone there? How much success would a radio inventor have today if he undertook his studies without the slightest knowledge of all the achievements and experiences of other radio engineers? Would you



MR. FRED FEIBEL

An entertainer whose medium is the radio and whose instrument is the Wurlitzer in the studio of the Paramount Theater, in New York City, where he is associated with that peculiar genius of entertainment, Mr. Jesse Crawford.

trust a surgeon to operate on you if you knew he knew absolutely the minimum about the experiences, practises, and successes and failures of a great many other surgeons?

Yet we of the theater profession have each of us tried to live as in the dark ages, each making whatever progress he could without that invaluable contact with his fellow professionals. Mr. Scott proves all over again the tremendous value of the exchange of thought. These columns are as open as ever they were for the use of theater organists as strictly theater organists. May there be many more like Mr. Scott to wage a successful campaign against the cheapest device that has ever yet made money at public expense, namely the phonographed film.

AN EXAMPLE

ST. GEORGE THEATER IN RICHMOND STILL USING ORGAN

While many of New York City's theaters, new and old, have dispensed with their orchestras and organists, the new theater in St. George, Richmond Borough of New York City, has tried the experiment of organ and small orchestra, of about twenty pieces.

On one occasion the organist, a young lady, conducted the orchestra, though on the most recent visit she merely played the organ and the

regular conductor was on the job himself with the orchestra.

The organ, at this particular show, was used for perhaps a matter of ten minutes; during part of the time the audience was leaving or coming, but for the most part of this period the audience was actually trying to be entertained by the organ. But there was no interesting organ music presented, nor was any bit of popular music played; instead it seemed to be in the nature of an average church postlude, if ordinary ears are to be trusted—and certainly any theater organist who forgets that he is playing merely to ordinary ears, is not fit to be a theater organist.

In this case the young lady played well what she did play, but she played nothing of any interest whatever to the audience.

In this very issue we have a report by one theater organist who decries just this indifference and who points out that when an organist has such a golden opportunity, he owes it to himself, to the profession, to the organ industry, to the employers to do the job rightly. The beautiful new St. George Theater, the largest as well as the newest in the great Richmond Borough of the Metropolis, has spent money for an organ, is spending money for an organist, and has an audience that could be entertained by popular music well played by a good organist on a new organ. Rambling in postludial style will merely eliminate the organist and silence the organ. We hope it will turn out otherwise.

—IN OLDEN DAYS—

Having played in the theater for many years both in New York and in Chicago, as well as in other cities, and having prepared quite a number of students for positions in the theater, the present developments have been disheartening. Even where certain wellknown organists are kept and featured in some of the better theaters, their work in a short feature number can give no inkling of the artistry with which they accompanied and interpreted the silent dramas of the days gone by—days when we went to the picture theater for a restful entertainment and relaxation, and were inspired by entertaining music delightfully played—sometimes with an emotional warmth of interpretation that, unfortunately, is not always possessed even by our concert organists.

—L. E. Y.

Poets' and Peasant' Corner

A Review of Current Poetry

By JAMES E. SCHEIRER

EDITORS NOTE: We take great pleasure in presenting for the first time (and possibly the last) to the readers of T.A.O. a review of current poetry culled from the more aloof and supercilious magazines.

AUTHOR'S NOTE: Unless something better than the following balderdash presents itself, we will henceforth confine our critical comments to Homer, Shakespeare, Longfellow and others.

The spirit of the incorrigible optimist, who with unquenchable enthusiasm surmounts all obstacles, prevades the following lyric. Mr. John D. Pedalthumper, noted organist, composer, improvisateur, conductor, arranger, author, lecturer, pedagogue, teacher, writer, iconoclast, philanthropist, organ architect, clubman and man about town appears in the columns of "THE ORGAN PUMPER" with the following:

TRY, TRY, AGAIN!

*Hey diddle, diddle, the Viol di Fiddle,
The Vox was way out of tune.
The organist laughed when he
heard such sounds,
So he changed to the Oboe-Bassoon.*

From the facile pen of the same gifted writer comes this pensive sonnet. The reviewer, a rather hard-boiled individual, must confess shedding a surreptitious tear as he read it.

FORTE STREPITOSO

*How dear to my heart are the tones
of the Tuba
When placed unenclosed on the
Great organ chest;
The unenclosed Tuba, the ear-splitting Tuba,
The Tuba that blares out above all
the rest.
The fifty-inch Tuba,
The brass lung-ed Tuba,
The Mirabilis Tuba, that blithering
pest.
The unenclosed Tuba, the ear-splitting Tuba,
'Tis unshaded Tuba that roars at its
best.*

A former Prohibition Agent, since turned music critic and who prefers to remain anonymous, strikes a rebellious chord in the following dithyramb which we quote from a new magazine called "THE TWELVE MILE LIMIT":



MR. HENRY F. SEIBERT

An entertainer in another branch of the organ world, whose medium is that community center, Town Hall in New York City, and whose instrument is the Skinner Organ therein. Mr. Seibert's work, in which he has been eminently successful, is to entertain before each weekly lecture the high type of individual who frequents serious lectures and debates.

WATCH YOUR STEP

*Sing a song of six pence, hip pocket
full of rye,
Four and twenty pistons made the
program dry.
When the fugue was opened, the
audience began to sing,
Why in heck does the organist play
such a blankety - blank - blank
thing?
The tuner was in the organ looking
for a leak,
And greasing all the hearings to
stop a swell shade squeak.
He slipped off the walk board, some
pipes caught in his clothes,
And down fell a Tibia and whacked
off his nose.*

From the same source we derive the following in which an even more martial note is sounded.

QUINTESSENCE

*Hark! Hark! the Bourdons bark
Queer notes never found in print;
Some do grunt, and some do woof,
And some bark only the Quint.*

The rising tide of feminine dominance is presaged in the next group of poems selected at random from the columns of "THE LADY ORGANISTE, WHY NOT?" Miss Susie de Floot, noted organiste and still a lady, contributes our next quotation.

TOOT SWEET

*Mistress Mary, quite contrary,
How does your Tibia toot?
With wooly wheeze, and hollow
hoot,
And I think that the tone is quite
cute.*

From the same writer comes this contradictory verse which is somewhat at odds with the one given above. The vernacular contains a delightful tang of earthy vulgarity, indicating that our modern poets have swung completely away from the sweet prissiness of the mid-Victorian rhymsters.

TUTTI FLUTTI

*Mary had a little flute,
She called it Tibia Clausa,
And everywhere that Mary went,
'Twas said, "That tone is lousy."*

Still another from the same writer in the nature of a Pastorale.

VOX HUMANA

*Whaa, whaa, Billy-Goat, can you
carry a tune?
Yes, yes, master, listen while I
croon,
A squawke for the Master, a squeak
for the Dame,
And a bleat for the little Boy that
lives in the lane.*

From the following, we deduce that great corporations are becoming less materialistic and are paying more attention to the fine arts. The vigorous paean given below was recently seen in the advertisement of a prominent organ builder in a contemporary organ journal. There is a stalwart stride to the feat of the meter.

*Bellow, Bellow, gasp and groan,
Vox Humana, Bass Trombone,
Tootling Tibia, tinkling Chime,
Bellow your praises all the time.*

A weary organ tuner sends us this little gem. It was evidently written after wrestling with a ten-rank mixture.

ENNUI

*Ennui, ennui, meinui, mo,
Cone a Flauto at the toe,
If it chirps, let it go,
Ennui, ennui, meinui, mo.*

For our last, we quote an unfinished poem rescued from the waste basket of the late Viola d'Orchestra. Miss d'Orchestra came to a tragic end recently in a blind-fold test. She reached for a Flute instead of a sweet Tibia and the enraged organ builder shot her where she sat.

ANGELUS

*Tinkle, tinkle little Chime,
How I wonder *****.*

—ERNEST F. JORES—

One of the few organists of the Fox circuit in New York City is Mr. Jores, who remains at the Audubon, on upper Broadway. A local publisher is producing three new works by Mr. Jores for orchestra:

March Pomposo
Venitian Serenade
Dance des Papillons

His Orchestral Suite in E minor (three movements) and four other orchestral works, together with five more Jores compositions are under consideration for the broadcasting programs of one of the Metropolitan stations.



Recital Selections

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you recommend to your colleagues.

2. Mark any number that has made an especially favorable impression on your audience.

3. Quote a full program only when you have an especially effective one, or when it is of special character, national, historical, etc.; mark †.

4. Print the name of the organ builder on the program with your own, and when you have done so, indicate it by * in front of your own name on your written list.

5. Collect your programs through the month, condense them all into one list, and mail so as to reach this office by the 20th of alternate months; send with your written list a copy of each printed program quoted from.

LILLIAN MARIE BRANDVIG

FIRST BAPTIST—FRESNO, CALIF.

Pupils' Recital

Batiste—Offertoire St. Cecelia
Kreisler—Liebesfreud
Isabel Kurkjian
Stewart—Chambered Nautilus
Bingham—Roulette
Paul Sheldon
Bolzoni—Minuet
Cooke—Sea Gardens
Ruth Christensen
Vierne—Scherzetto
Yon—Sonata Romantica
Anne Aaronson

PALMER CHRISTIAN

WESTMINSTER PRESB.—DECATUR, ILL.

Dedicating 3m Austin

Rousseau—Scherzo
Karg-Elert—Benediction
Russell—Up the Saguenay
Lemare—Rondo Capriccio
Saint-Saens—The Swan
Mulet—Thou Art the Rock

MARION JANET CLAYTON

FIRST PRESB.—NEW ROCHELLE, N. Y.

Shelley—Dragonflies
Dubois—March of the Magi



MR. FIRMIN SWINNEN

An entertainer in a third field of the organ world, whose medium is the private residence and show-place of the duPont Estate near Wilmington, Del., and whose instrument will soon be the largest residence organ in the world, the Aeolian Organ now being installed at Longwood. Mr. Swinnen is ideally fitted for the exacting requirements of the private recitalist, for his prodigious memory is equalled by his prolific improvisations.

Dethier—Christmas
Handel—Pastoral Symphony
D'Aquin—Noel
Shelley—Gigue
Handel—Hallelujah Chorus

OTTO T. HIRSCHLER

FIRST M. E.—LONG BEACH, CALIF.

Jenkins—Night
Bartlett—Suite for Organ
Nevin—Will o' the Wisp
Tchaikowsky—Dance of Reed Flutes
Saint-Saens—Marche Heroique

*CHARLES RAYMOND CRONHAM

AUDITORIUM—PORTLAND, ME.

Skilton—American Indian Fantasia
Yon—Christmas in Sicily
Russell—Basket Weaver
Liszt—Les Preludes
Kramer—Concert Prelude Dm
Kramer—Chant Negre
Guilmant—Prayer and Cradle Song
Weaver—Squirrel
Yon—Primitive Organ
Jenkins—Night
James—Meditation Ste. Clotilde
Rebikoff—Dance of the Bells

Mr. Cronham has played over 300 recitals since he was appointed Municipal Organist in December 1924; the current season averages Sunday audiences of 1500. The organ was rebuilt and enlarged during Mr. Cronham's tenure, and an orchestra has been organized under his baton, which gave its most recent program Jan.

DR. FREDERIC T. EGNER

ST. CATHERINES, ONTARIO

Selections from Three Programs

Sibelius—Valse Triste
Korsakow—Flight of Bumblebee
Stewart—Hawaiian National Airs
Bizet—Carmen Fantasia
Mulet—Carillon-Sortie
Macfarlane—Evening Bells

Meisingreau—Tumult in Praetorium
Egener—Among the Pines
Egener—Mountain Streams
Liszt—Liebestraum
Dvorak—New World Largo
MacDowell—Wild Rose
Mumma—Cardinal Redbird
Guilmant—Marche Funebre—Seraphique
Egener—Drifting Boat

WILLIAM H. JONES

CHRIST CHURCH—RALEIGH, N. C.

Hollins—Concert Overture Cm
Grieg—Andante
Saints-Saens—Benediction Nuptiale
Franck—Piece Heroique
Nevin—Will o' the Wisp
Palmgren—Rococo
Baldwin—Finale (Son. Cm)

EDWIN ARTHUR KRAFT

PRESBYTERIAN—CINCINNATI, OHIO

Page Dedication

Guilmant—First Sonata Dm
Macfarlane—Evening Bells
Sturges—Meditation
Dethier—The Brook
Schubert—Ave Maria
Schumann—Evening Song
Wagner—Pilgrim's Chorus

*LA VAHN MAESCH

FIRST CONG.—APPLETON, WISC.

Franck—Chorale Am
Karg-Elert—Harmonies du Soir
Yon—Christmas in Sicily
Bannot—Fantasie sur deux Noels
Rogers—Cantilene
Duper—Cortege et Litanie
Dethier—The Brook

EDWARD G. MEAD

MEMORIAL PRESB.—OXFORD, OHIO

Franck—Cantabile
Truette—Meditation Bf
Guilmant—Caprice Bf
Darke—Chorale Prelude (St. Peter)
Martine—Gavotte

MAX GARVER MIRANDA

FIRST PRESB.—DELOIT, WISC.

Pilcher Dedication

Dubois—Fiat Lux
Torjussen—Rising Sun. Isle of Dreams.
Yon—Christmas in Sicily
Bonnet—Rhapsodie Catalane
Borodin—Au Convent
Chimes from Other Lands:
Westminster Chimes
From S. Mark's, Venice
Florence, Italy
From the Kremlin, Moscow
Russell—Bells of St. Anne
Daquin—Le Coucou
Nash—Water Sprites
Dickinson—Berceuse
Yon—La Concertina
Strickland—Moroccan Flute Song (arr)

HENRY F. SEIBERT

TOWN HALL—NEW YORK

Selections from Weekly Programs

Stoughton—Pygmies
Yon—Primitive Organ
Lemare—Andantino Df
Wagner—Parsifal Prelude
Jenkins—Dawn
Liadow—Music Box
Boccherini—Minuet
Franck—Piece Heroique
Londonderry Air
Ravanello—Hymn of Glory
Boex—Marche Champetre

Mr. Seibert gave the third of his series in St. Paul's, New Rochelle, Dec. 29th, using a Christmas program; Dec. 23 he opened a 3m Skinner in the church in Reading, Pa., where he began his music career as a choir-boy. On Christmas afternoon he gave a private recital in a Fifth Avenue residence.

ADOLPH STEUTERMAN

UNIV. OF MISSISSIPPI
Wagner—Evening Star
Weaver—The Squirrel
Bonnet—Reverie
Jacob—Vendanges
Yon—Hymn of Glory
Wagner—Pilgrim's Chorus
MacDowell—To a Wild Rose

THEODORE STRONG

ST. PETER'S—MARE ISLAND, CALIF.
Handel—Largo
Kullack—In Winter
Sturges—Meditation
Fairclough—Eventide
Day—Rex Gloria
Nevin—The Rosary
Fletcher—Festival Toccata

DR. HARRY A. SYKES

EMMANUEL LUTH.—LANCASTER, PENN.
Dedicating 3m Moller

Guilmant—Grand Choeur
Tchaikowsky—Andante Cantabile
Pallatt—Spirit of Youth
Russell—Bells of St. Anne
Tchaikowsky—Dance of Reed Flutes
Sykes—Hermit Thrush
Miller—Festival Prelude

TRINITY LUTH.—LANCASTER, PENN.

French School

Franck—Piece Heroique
Dubois—Fiat Lux
Thomas—Gavotte (Mignon)
Guilmant—Funeral March
Bonnet—Concert Variations
Bonnet—Romance sans Paroles

JULIAN R. WILLIAMS

ST. STEPHEN'S—SEWICKLEY, PENN.
Camidge—Concerto Gm
Couperin—Soeur Monique
Daquin—Le Coucou
Edmundson—Cantilena
Edmundson—Carillon
Dupre—Berceuse (Suite Bretonne)

*LAUREL E. YEAMANS

FIRST CONG.—LORAIN, OHIO
Franck—Cantabile
Callaerts—Scherzo
Candlyn—Chanson
Wolstenholme—Finale Bf
Andrews—March Cm
Tchaikowsky—Visions (arr Yeamans)
Boellman—Rondo Francaise
Bonnet—Berceuse

The program was under the auspices of the choir for the benefit of the organ fund; the organ is a 3m Austin.

H. L. YERRINGTON

FIRST CONG.—NORWICH, CONN.
49th Annual Recital
Day—Rex Gloriae
Frysinger—Meditation
Ashmall—Scherzo-Caprice
Russell—Bells of St. Anne
De Launay—Evening Shadows
Three Negro Spirituals
Deep River
Angels Done Changed my Name
Nobody Knows de Trouble
Becker—Marche de Fete

REV. JUAN M. THOMAS

CATHEDRAL—MALLORCA, SPAIN
Haydn—Introduction to Passion Music
Bach—Four Choral Preludes
Liszt—Evocation Chapelle Sixtine
Bull—Fantasia
Marcello—Largo (Sonata)
Thomas—King David Marches
Torres—Saeta No. 3
Handel—Finale

SECOND PROGRAM

Hesse—God Save the King
Mendelssohn—Andante



MR. PALMER CHRISTIAN

Our fourth entertainer, whose medium is the discriminating public that frequents concerts and recitals, and whose instrument is the organ, new or old, large or small, that happens to be available in the place where it is needed. Mr. Christian is a happy combination of poise and poetry, clean-cut technic and colorful imagination, the dramatic and the esthetic.

Bach—Prelude and Fugue F
Franck—Andantino
Bach—Toccata and Fugue Dm
Elgar—Cantique
Mailly—Paques Fleuries
Guilmant—Funeral March Seraphique
Torres—Cancion
Purcell—Trumpet Tune and Air
Spiritual—Nobody Knows de Trouble
Gigout—Rhapsodie Catalane

C. HAROLD EINECKE

SALEM CHURCH—QUINCY, ILL.
40th and Farewell Recital

Adams—If I Were King
English—Drink to me Only
Swinnen—Chinoiserie
Nevin—Rosary
Liadow—Music Box
McAmis—Dreams
Schubert—Ave Maria

Bach, Brahms, and Widor completed the program. In spite of the worst storm of the winter 900 came to the recital to do honor to Mr. Einecke in his farewell recital. Mr. Einecke has transferred his activities to Park Congregational, Grand Rapids, Mich.

DR. HARRY A. SYKES

TRINITY LUTHERAN—LANCASTER, PA.
Smart—Festival March
Elgar—Salut d'Amour
West—Fantasia
Hoyte—Scherzo
Faulkes—Theme and Variations Ef
Wolstenholme—Finale Bf
Scott—Asphodel

DR. LATHAM TRUE

CASTILLEJA SCHOOL
California Composers
Sabin—Dance in Olden Style
Diggie—Choralprelude Dundee
Rich—In the Blue Garden
True—Symphonie Prelude: Castilleja
Marsh—Three Japanese Prints
Clokey—Two Mountain Sketches

—A GOOD IDEA—

Mr. Max Garver Miranda in the dedication of a Pilcher organ included in his program a section of "Chimes from Other Lands," in which London, Venice, Florence, and Moscow contributed their share. Program will be found in other pages of this issue.

—OSCAR STRAUSS—

of "The Chocolate Soldier" fame has been engaged to compose the music for a film and sailed Jan. 14th, bound for Hollywood, Calif.

—HOW TO DO IT—

Dr. Humphrey J. Stewart who plays the out-door Austin Organ in daily recitals in Balboa Park, San Diego, Calif., enjoys the free use of the local press for all possible support of his recitals. One of the means by which Dr. Stewart keeps the recitals before the public is the printing of the program every day, and other means is his breadth of activity and interest in all things about him, so that his comments are frequently sought and presented in the newspapers on all sorts of themes, musical and non-musical.

—PROGRAM MUSIC—

A composition with a descriptive title means more to the public than a composition with a strictly technical Latin title. Gordon Balch Nevin's SKETCHES FROM THE CITY are an excellent example of music aimed to catch the attention of the public, and, having caught it, hold it with strictly entertaining values. The suite was presented Jan. 24th by Mr. Henry F. Seibert in his Town Hall recital.

—EDWARD EIGENSCHENK—

RECENT RECITALS
Evanston, Ill., First Baptist
Chicago, private residence recital
Galesburg, Ill., Knox College
Owensboro, Ky., First Christian Church, dedicating Austin
Chicago, Kimball Hall, soloist with Chicago Artists Association



Events Forecast

—FEBRUARY—

Chicago, 3, 17: Kimball Hall, lectures by Frank Van Dusen, "Caesar Franck, His Life and Works," and "American Composers and their Works."

Cleveland, 3: Trinity Cathedral, recital by Edwin Arthur Kraft, Skinner Organ.

Dallas, 20: Italian Program, Miss Alice Knox Ferguson, leader; organ solos by Mrs. Ernest E. Peoples, Miss Katherine Hammons, and Miss Gertrude Day.

Los Angeles, 15: Los Angeles Oratorio Society, directed by John Smallman, in Bach's "B minor Mass."

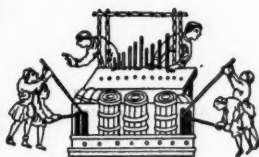
New York, 10: St. Bartholomew's, Bach Cantata Club auspices, concert by the choir under direction of Dr. David McK. Williams.

Do., 11: St. Patrick's Cathedral, dedication of Kilgen gallery organ, Pietro Yon soloist, with choirs and orchestra.

Winnipeg, 16: Westminster Church, recital by Herbert J. Sadler, under C.C.O. auspices.

Notes &

Reviews



Editorial Reflections

Oh Well

BUSINESS is going to be good this year for only those who make it good, says Mr. Theodore F. MacManus, whose business it is to make other people's business good. "There is nothing vitally wrong with business but quite a great deal that is wrong with its management."

It's natural to be slightly lazy, a little concited. We cannot shoot a man for that. But if we weigh in the balances what Mr. Farnam, for example, or Mr. Yon has accomplished, or Mr. Einecke or Mr. Jacobs, we understand what Mr. MacManus means.

Partial success is man's worst enemy. Partial success stops more careers than any other agency in the world. I like to talk about Dr. Dickinson and his church-music results. So far as finish goes, his work in the Brick Church in New York City ranks as near the top as any church music can, when produced in the barn-like structures peculiar to the average denominational church. I too have a Presbyterian congregation in New York City; their one great fear is that some day they may perhaps unknowingly do something like the Episcopalians do it.

There are no perfect organists, no perfect organs. There are many of each so highly perfected that it becomes a matter of bad taste for any of the lesser of us to find fault or suggest improvement. Business is going to be best for those professionals and businesses among us that have applied themselves most diligently to the difficult job of improving on an already fine product; I'm not thinking of the talk about fine products but about fine products. We all know organists (though

the thought be horrible) who have told us how fine their work is, and yet we've not been able to understand. And we have all heard of organists whose work is fine—may their tribe increase.

The organ world's finest pessimist, Frank Stewart Adams, long ago became famous for his saying, that a theater organist getting eighty dollars a week ought to have at least one good idea worth writing about. I wonder how many among us could pack into an essay the practical details such as Mr. Lindsay, Mr. Einecke, Mr. Glynn and some others have written in their articles in these pages.

Business is going to be good for those who make it good. It is sometimes impossible to make things go right, but there are more difficulties arising from our mental attitude than from the conditions, things, and tools with which we are surrounded. Many a man and many a firm have put limits on their achievements by the adoption of certain policies. It was the mind that stopped progress, not the hand or the heart or the skill. I am convinced that it is the mind in the pulpit that has temporarily stopped the progress of the church; the tradition of the church calls for the closed mind. The closed mind will stop anything good and perpetuate anything bad.

We in our organ building and our program-making have all about us the example of a world demanding and getting infinite variety and color, infinite simplicity and directness. We sometimes confuse the simple and the cheap. They are two different qualities. It is our mind alone that prevents our ministry to the tremendous common people of the world; unfortunately it is the limitation of our minds that precludes our ability to minister to the elite. We are too good for the one and not good enough

for the other. Terrible state of affairs, as Roland Diggie would have it.

"What is actually needed is not nearly so much a house-warming as in many cases a house-cleaning. It is high time to stop taking ourselves seriously and begin to take business seriously." Mr. Pietro Yon took his business seriously. He wanted to be a concert organist. He knew he must master his memory, clean up his technic; he must somehow reach the heart of a publican. Can we name any organist of any era who has been able to reach the heart more easily and, having reached it, move it more profoundly? Yet not an item in the category of things that matter has been sacrificed; on the contrary Mr. Yon has imposed on himself, for the good of the instrument he is championing and the good of the profession, a needless elimination of transcriptions. A good transcription never hurt anybody; there are many transcriptions quite healthy things to know, healthy for organist and organ. Mr. Yon wanted business to be good; he set himself diligently to making it good. And it, for him, is good. He has the greatest cathedral of his denomination in America; he has some of the best-sellers in organ literature, and they range all the way from a barrel-organ imitation to a trio-sonata in the style Bach founded and others couldn't follow; he has his own studio organ in the most famous studio building in the Metropolis; when he gives a recital in New York City he manages to have a crowded house.

How does he manage it? Not by wishing for it, not by complaining of an unappreciative common people, not by day-dreaming and wish-bone plucking.

"There is nothing vitally wrong with business but quite a great deal that is wrong with its management. Business is going to be good this year only for those who make it good."

Organ Lessons for Beginners

Practical Points in the Elementary Details of the Fine Art of Organ Playing

By Prof. PAUL E. GROSH, *Mus. Bac.*

BEFORE BEGINNING organ study one must assume the accomplishment of certain prerequisites fundamental to such a course. These will include necessarily a fine musical intelligence with ability and interest to work hard and regularly, as well as technic sufficient to pass third grade piano tests (M.T.N.A. standards). It is well to practise at first, preferably a year or so, on the average two-manual organ, to avoid too many distractions obvious to the beginner on a large organ. If you can master a small organ, the large one will take care of itself.

Prepare some stops on each manual (keyboard for hands—Latin, manus) such as the Melodia and Flute on the Great (lower manual) and the Salicional and Oboe on the Swell Organ. It is well to have contrasting tone quality between the manuals and to use the softer stops, as you will discover, especially if there is an echo in the auditorium. Practise the exercises on each manual, thus accustoming yourself to reach either with ease, and without moving on the bench. For pedal work, prepare the Bourdon, or some other with it if too soft. Do not use the couplers for pedal work, especially if they depress the manual keys.

Our position on the bench is such that we can reach fairly easily any pedal with either foot, the feet resting lightly over the middle C and E of the pedal board. This means that we must sit rather far forward on the bench, with the bench back over the edge of the board, thus leaving the legs free from the bench, enough to swing to either end of the board as may require. It is a matter of but a few lessons before we can sit thus with comparative ease and without fear of falling. At the same time it is not necessary to hang onto the bench for balance. This position should be persisted in and not relinquished at any time—a requisite for dexterity in organ playing (just as the violinist must hold his arm up and away from his side).

We first note that the pedals are arranged similar to the manual keys, the last pedal at the left corresponding to the similar one on the manual and so on up. Locate all the C's, comparing them with the manual.

To develop the above position, let us do the following pedal exercises: (1) Play the toe in thirds: low C (Gt. C) to E, D to F, E to G, etc. Do these Andante, counting aloud in four-quarter measure, with two notes to the measure, the second and fourth counts rests. The foot plays on the toe only (heel slightly raised) so that the toe strikes the pedal about an inch and a half from the black keys—a rule which most of your predecessors have not observed. If you maintain this position you will not waste time getting the black keys when you want them. Practise this exercise well with each foot, playing from one end of the keyboard to the other without stopping, and without change of position except as it is necessary to turn sideways—no sliding. The right foot will carry along with the left foot in parallel motion as you progress above the middle of the pedal-board. Otherwise the foot rests on the board lightly (silently).

Observe a precise attack and release, giving the rest its full value.

Using for our text Alderfer's *Organ Book for Beginners* (A. G. Comings, Oberlin, Ohio) let us start with the first pedal exercise. Here we use both feet alternating, in pure legato, the essential organ style. Count aloud slowly as before, with four beats per measure. Avoid the slightest blur or break between keys. You will need to listen most carefully for these, as most beginners fail here. After the first day you can do all pedal work without watching them. Usually pupils learn this the first lesson. Merely feel the pedal from one to the next, taking the shortest distance, keeping on the line suggested, about an inch and half from the black keys. Generally keep the knees and heels together as much as possible. This makes for unity of effort and gives stability and confidence to the player—often unappreciated.

Take the first six of these exercises for the first week. Observe that most of the notes for one foot are adjacent. By practising one foot alone then (i. e., playing every other note or measure) you will see how easy it is. When you have a larger interval, as at the end of the first exercise, you will need to feel over more than one pedal, obviously. You will soon learn to play large intervals without feeling. Do not look down to find them. Cultivate from the first the ability to play in the dark as it were, just as you can play the piano or violin in the dark. It will stand you in very good stead when you most need it. The organist has too many things to do, to be able to watch everything, even if he plays from memory. When the feet are not in use, rest them lightly on the pedals, ready for use. This seems difficult at first, but it is well worth acquiring. Let the foot rest on the pedal until after the other takes its key; then while the latter plays, the first foot searches its next pedal. This rule is also valuable, giving you unconscious assurance of just where you left it—the more important in complicated work.

In playing the black keys use only the toe—i. e., just enough of the foot to play the pedal easily. Your aim is take the shortest distance from it to the next note—a time-saver in rapid work. The same holds regarding the fingers, which play as on the piano, on the ends of the black keys.

Along with these pedal exercises your first lesson includes the first eight exercises for manuals on p. 13. These are to be played with perfect

Our Schedule

1st of month, copies delivered to subscribers in all States;

29th of preceding month, last mailing to local subscribers;

25th, first mailing to distant subscribers;

20th, last form sent to press;

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10th, closing date for normal matter needing limited space.

1st, all photographs and text matter requiring extensive space.

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T.A.O. is a cooperative journal published exclusively for the advancement of the organ profession and allied industries; anything that contributes to that end will receive the magazine's fullest support. The above schedule will be strictly maintained or partially ignored at the will of the Editors in carrying out the purpose of the publication.

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FRIBOURG

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legato, connecting the keys without blur or break, the hands in piano position. Strike and release the keys with great precision—an essential often overlooked. This is more important if there is any echo in the room. Play slowly as in pedal work, counting four beats per measure. Be sure to give the final measure its full number of counts. Imagine another measure after the last. It will not then be difficult, if you release the note when you count one in the extra measure. This habit is especially important for beginners. Be accurate to the last detail; it pays. Most of the first-year work is necessarily technical, leaving the interpretation and "expression" till the technical details are mastered. You will not then need the crescendo pedals for your present work. Keep the feet constantly on the pedals.

The main aim in all your study is to play each exercise absolutely perfectly, accurately, with the minimum effort. Get the habit. If you can play your exercises thus the first time, as at a lesson, you are an "A" student. If you miss six exercises out of twelve at a lesson, you are failing and are probably wasting your time. A blur between notes is an error just as a misplayed note is. Listen carefully. This is not a difficult test however, considering the brevity of the exercise. Needless to say, practise must be absolutely regular if efficiency is to be acquired. E. g., practise every morning if possible, say eight to nine or eleven to twelve except Sunday. You will no doubt be a church organist, so put off working Sunday until necessary. And why aim to be a movie organist

when the experts tell us that in less than five years we will have movies over our radios, and the theaters will be closing faster than they are already?) Do not allow two days' rest. Remember this trinity—frequency, recency, intensity. An hour a day is sufficient, provided you keep up an hour or two on piano the first year. If you find you can do more with satisfaction, you will find two hours of organ to be enough per day. It is more valuable to study the same hour every day, say eight to nine, than otherwise, as eight to nine on Monday and ten to eleven on Tuesday. The mind is subconsciously prepared for its regular work only.

It would be easy to give a series of don'ts but that is neither good teaching nor psychologically sound.



—FRIBOURG—

ONE OF THE LANDMARKS of picturesque Fribourg is the ancient Cathedral of St. Nicholas. It was begun in 1283 A.D., the Gothic nave being finished in 1425 and the choir in 1627. The interior, with twelve side chapels, is admired for its impressive spaciousness and harmony. The choir is adorned with stained-glass windows from the ancient abbey of Hauterive, with a wrought-iron screen of 1465 and stalls of 1459. An organ of exquisite tone is another feature.

This instrument was constructed between 1824-1834 by Aloysius Mooser, a native of the city. It was inaugurated on Easter Sunday of 1834 amid "transports of admiration, especially when the canticle of the cherubim was intoned, as if far in the distance, by means of the Echo and Vox Humana". On October 19 of the same year, the organ accompanied the Te Deum at the opening of the great suspension bridge.

Since then an uninterrupted stream of distinguished visitors have come to Fribourg to hear the instrument. The marvelous acoustics of the Cathedral account perhaps in a certain measure for the loveliness of its tone, yet it is acknowledged that Mooser was a most skilled organ builder. He received many flattering offers from foreign countries, which he always refused. Thus the Fribourg town archives contain a letter of the Minister of Justice and of Creeds of Paris, in which he invited Mooser to come and build the organ of the Madeleine, under construction at that time.

Organ recitals are given at 4 P.M. on Sundays and Feast-days throughout the year; from June 1 to October 15 daily at 2 P. M., and on Wednesday in addition at 8 P.M. Special concerts may moreover be arranged. An admission fee of twenty or thirty cents is charged.

—CONTRIB.

Ernest Mitchell

THE FIRST performance, I think, on the new gallery organ at Grace Church. The program was balanced and admirably played. It included three numbers, de Maleingreau, Jepson and Jacob, in modern manner. They were interesting therefor, and to me interesting therefor only, for I suspect they were not very good. But let the eagle scream, for of the three composers I think Prof. Jepson may have had the most to say. The numbers were well presented but they offered an undesired contrast to what has grown up in my mind as the real Mitchell playing.

THE PROGRAM

Bach—Toccata and Fugue Dm
de Maleingreau—Christmas Symphony
Jepson—l'Heure Exquise
Vierne—Scherzo (2nd)
Jacob—Sunrise
Jacob—Under the Walnut Tree
Mulet—Carillon-Sortie

The Bach, the Vierne, and the Mulet are very much in the Mitchell vein of ore. Twenty years ago, when scarcely out of his choir-boy days, beginning to play at Trinity Church in Boston, when the fashion of the organistic big-wigs was to talk much Bach and Widor and Vierne but to play mostly from the works of Scotson Clark and Edw. Batiste, the boy Ernest used to play a Bach Trio Sonata or a Widor "Symphony" for the folks after church. And the congregation would sit right there in the pews and listen!

The old organ at Trinity bore some resemblance, at least in its situation, to the present one at Grace Church. It was divided into two, maybe three, sections with the length and breadth of the church between. Over the door was the largest section—as I remember it—a rip snorter. At Grace Church the organ over the door might be so described. It roars grandly.

I wonder if the value of antiphonal effects is overlooked by most of us. Every time some one brings up the fact that the best of the strictly organistic music is hard for the public



FRIBOURG: CATHEDRAL AND CITY HALL

In the foreground is the tower of the City Hall, with its clock and spires; at the left rises the tower of the Cathedral, a building which began in 1283.

to listen to, it occurs to me that in these antiphonal effects there is something like a key to the organists' biggest problem. There is a lack of faith in the works of John Sebastian Bach which is the organists' weakest spot.

In the music of Bach, Widor, Vierne—indeed present in most of the weightier, serious forms of organ literature not frankly orchestral—there is a quality which associates closely with architectural values; it seems as if the divided organ lends itself aptly to the expression of such values. If one can say that architecture is frozen music, as some one did say, then one might also say that some kinds of music are fluid architecture. If you will endure the phrase, and quarrel not with the idea, you may then imagine Ernest Mitch-

ell's manner of using the divided organs, in the works of Bach particularly. It is much to my taste and scarcely common practise even among those who play instruments of just the right type for the treatment. In short, here are style and individuality.

The Mulet CARILLON-SORTIE gave a fine snap to the finish of this program. The crescendo in the Gallery Organ is magnificent and there was plenty in reserve for a farewell crash. Choice of tempi, rhythm and registration were all satisfying. I shall expect to see a larger number of organists and enthusiasts at the next recital, which the church notices say is planned for the second Sunday afternoon next month, which will be February.

—AA. BURR

Registration Bureau

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Another call for some very attractive substituting opportunities reminds us of the possibilities of the Registration Bureau if we all cooperate. The writer, offering the work, says: "The substitute you sent me last year was fine, but he is now permanently engaged, I am glad to hear, and largely through his having played up here, and thus through you."

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The SIX-WEEK SUMMER SESSION begins June 23, 1930, the regular School Year, September 15, 1930.

For description of courses, etc., and bulletins on various Church Music topics address the Director, Dean Peter C. Lutkin, Room 41, 1822 Sherman Avenue, Evanston, Ill.

A substitute sent by an employment agency, goes with little endorsement, and even less guarantee to himself that he will be able to do what is to be required of him. A substitute sent from our Registration Bureau is sent only because his professional record, as filed with the Bureau and verified, shows that he is capable of handling the work to be required in the position open.

This operates as a guarantee for the organist who secures a substitute from the Bureau, it saves money for the organist employed, and it gives him the assurance that he will not run the risk of scoring a failure and doing his name an injustice thereby.

This is the season when vacancies will be most numerous. We request the cooperation of every reader. When you hear of a vacancy, send all possible particulars about it to the Registration Bureau, 467 City Hall Station, New York City. There is no fee and no commission of any kind charged to anyone for the work of the Bureau; it is supported entirely by Organ Interests Inc.

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TOWN HALL BULLETIN

January, 1930

My Corner

Nothing of Particular Import— Mayhap a Thought



HERE has reached me a rather unexpected volume of favorable criticism upon the various reviews that I have been contributing: this has encouraged me to expand so as to embrace other subjects of interest in the organ field. The Editor has agreed to permit me complete freedom in this little corner of the magazine, though he doubtless reserves the right to come crashing down upon my head with all the guns of his editorial artillery, should the occasion arise. I will be glad to give space to any good ideas from the fraternity. Comments, kicks, or compliments, all will be welcome: however, as the heckler in the English audience suggested, they must be rather loud, and very, very funny. Letters addressed to me at Johnstown, Pa., will reach me without delay.

Having recently had the pleasure of hearing in recital the gifted organist of Yale University, Prof. Harry Benjamin Jepson, has brought again to my mind his delightful composition PAPILLONS NOIRS (Schirmer), a number which should be in the repertoire of every capable organist. Here is a work that should be played frequently, especially upon organs of really fine and luscious tone. The actual clavier-technic demands are not great, for these butterflies are not the whirring type so often described in bee and butterfly pieces; rather are they moody, dreaming, exotic butterflies that would inspire such a poet as Baudelaire.

The player must, above all, understand the most delicate subtleties of registration and shading. Climaxes marked ff receive a forte that is only such in relation to the mp, p, pp ef-

S. Harrison LOVEWELL

Harmony and Counterpoint

(Modernistic tendencies)
by Correspondence

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fects that have gone before: not a senseless dive for the full organ pedal! Phrase by phrase shading with the swells is essential, as is a Chopin-esque rubato. Don't play this gem immediately upon securing a copy: the Jepson idiom is something that must be digested by the player before public performance. Once this piece has thoroughly worked into our mind and heart, as it will if we react to the subtle things in music, it will go into our permanent repertoire and will not be easily displaced.

Speaking of subtleties in shading, one of the most perfect examples I have heard in years, and one that most organists would do well to purchase and frequently hear, is an English recording (Columbia) of Delius' really exquisite *SUMMER NIGHT ON THE RIVER*. A master organist could duplicate on a perfect instrument the marvellous crescendi and diminuendi of this orchestral performance in which plasticity to the nth degree is achieved. This record is a flawless example, and shows a restraint in recorded volume that is as rare as it is welcome.

To drop from the sublime to the ridiculous, may I express the New Year's wish that our pay-checks will all be enlarged during this year? They undoubtedly won't be, but it is nice to wish such a happy consummation!

—GORDON BALCH NEVIN

—ROCHESTER, N. Y.—

F. Eugene Bonn, in his 82nd year, was one of the speakers at the A. G. O. dinner Jan. 7; Mr. Bonn has been organist of St. Patrick's Cathedral 42 years. Arthur M. See, of the Eastman School of Music, also addressed the meeting.



MR. C. HAROLD EINECKE

for the past five years with Salem Evangelical, Quincy, Ill., who has been appointed to the Park Congregational, Grand Rapids, Mich., where he will have a new 4m Skinner, one of the items in an extensive rebuilding program of the Church. Mr. Einecke founded a vested chorus for Salem Evangelical of 50 voices, and a boychoir of 40; he gave

monthly recitals on the 4m Moller built to his stoplist, was organist of the Scottish Rite and Masonic bodies, and was supervisor of music at the Chaddock Boys School where he directed the chorus and glee club. Mr. Einecke studied or coached with the following notable teachers: C. H. Doersam at Columbia University, Edwin Arthur Kraft, Edwin Stanley Seder, Lilian Carpenter, Arthur Dunham, George Davis, and Dudley Buck in voice.

LeRoy V. Brant

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—EVERYBODY'S BUSINESS—

In reference to the recent court decision already reported in these pages, we quote the following from the findings of the Employing Printers' Association of America, as being even more forcefully applicable to the artistic business of building organs than to the perhaps more technical business of printing. If organs can be built by men under such factory conditions as are based solely upon ability to do artistic work, it would seem to be to the advantage of the entire industry and

to the profession as well. The professional to support or condemn in every public question; it is for the lic must be the final court of appeal any factory or any factory method, according to the individual knowledge and judgment of each one of us, judging for ourselves on the merits of the case. The E.P.A.A. publishes the following findings:

Surveying the experience and progress of the industry during the last eight years of freedom in employment and independent operation, the Master Printers' Association cites the following distinct advantages of the open shop:

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FOR CLIENTS AND COMMUNITY

Because of the elimination of strikes there is better service and reduction of costs.

It makes more satisfied citizens among craftsmen.

It prevents the development of "rackets" and similar conspiracies.

It encourages peace and order.

FOR THE EMPLOYER

It leaves him free to select men and methods best adapted for his work.

It permits him to pay proper wages to those who can produce properly.

It makes possible constant improvement in methods and efficiency.

It makes for continuity of production with no worry of strikes and shut-downs.

He pays higher wages and makes more profits because of high efficiency and production and better quality of product.

T.A.O. believes it would be the part of fair play for all of us to withhold business from employers who do not play fair with their employees, and from employees who do not play fair with their employers; and to steadfastly fight any and all efforts to compel us, as professional musicians, to join the Guild or the N.A.O. or any other organization that would seek to have us discharged from duties we are faithfully and efficiently performing to the satisfaction of our employers, merely because we refused to join these or any other organizations.

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As somehow supplementing what was told in the January issue of Mr. Dunham's Memoirs, the following reproduction of what is chiselled on Mr. Turner's gravestone in the cemetery at St. Albans, Me., may be of interest:

"Alfred D. Turner died May 7, 1888, ae. 33. A graduate of and for many years instructor in Boston University College of Music; also a teacher in the New England Conservatory. He devoted his life to the advancement of his art and the benefit of his pupils with a self-forgetfulness and devotion which became heroic."

It is very natural to pride ourselves on the great progress in musical art peculiar, as we surmise, to our present day. In looking through the files of a Boston newspaper for 1787, bent on a different purpose, my eyes came upon the advertisement of a "Concert of Sacred Musick" that "is intended at the Chapel Church, This Day (4th October) to begin at 3 o'clock P. M., When the following talent and very celebrated Pieces of Musick will be performed:

Act I.

"IVth Periodical Overture, Fitz
Anthem, "Except the Lord build the House," Billings

Edward Eigenschenk



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Anthem, "O be joyful in the Lord,"
Selby
Organ Concerto

Act II.

Anthem, "O Lord God of Israel,"
Williams

Song from the Oratorio of Sampson,
Handel

Anthem, "And I saw a mighty Angel," Billings

Handel's Grand Hallelujah Chorus
from the Sacred Oratorio Messiah accompanied with Kettle-Drums"

It will be observed that there has been a revival of William Billings' church music and a new edition of an Easter Anthem is now before the public. The organ concerto was probably by Handel (the organ itself had been approved by Handel!), and it is likely that Selby was the organist of King's Chapel. Ritter's History gives a program of church music very much like this one that was performed in January, 1786. Possibly someone will enlighten us relative to the composer Fitz and the "IVth Periodical Overture." Ritter implies (his dates seem juggled!) that Billings, a tanner, published his first contribution to church music at the age of six! (I refer the reader to the History.)

Wednesday, July 2, 1879, in Boston Music Hall, W. J. D. Leavitt played the

following selections on the great organ:

Concert Etude, Op. 3, Voightman-Liszt

Sonata, Op. 222, C Minor, Volckmann

Entr'act "Rosamund," Schubert

Fantasia in D, Op. 14, Leavitt

Chorus, "Die Meistersinger," Wagner

Andante, Op. 222, "new," Merkel

Improvisation, Leavitt

Prelude and Fugue, Op. 7, Mendelssohn

It is hardly necessary to comment on this program. It was well-devised and it must have been interesting. During the same period there were several Boston organists who could truly improvise and did not "wobble about" when making a modulation.

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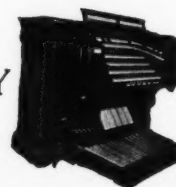
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And yet another music item along the same line! It is taken from the Cincinnati Commercial for October, 1879. "Mr. George E. Whiting is to give a series of recitals on the great organ in Cincinnati. His repertoire is something absolutely enormous. He can play at brief notice over 1200 separate compositions. He will give to our ears this season more than one hundred new things never before heard in America, among which will be five or six pieces in the popular 'Storm Fantasia' style."

A few words may be added to the above that will throw a new light upon

Mr. Whiting's ability in the domain of improvisation and musicianship. A requiem was to be held at the Church of the Immaculate Conception in Boston. He was engaged to play and to attend rehearsal of a men's chorus brought together for the occasion. The hour appointed for the rehearsal came but not Mr. Whiting. After some questioning, it was thought that he might have gone into the church instead of coming to the rehearsal room. Such was the case. The church was cold that morning. He refused to leave the organ and attend a rehearsal elsewhere, so the men prepared the music without him. The mass for the occasion was the Vatican version of plain chant, music that was unfamiliar to him. Before mass began, a copy was placed on the rack. At first, he played tritely. Gradually, he became more inspired and a marvellous accompaniment supported and colored the work of the singers. After a time, the choir director observed that Mr. Whiting had not so much as turned the first page of his copy of the music! Having grasped the general trend of the music, he was improvising the accompaniment without a note in front of him! Mass concluded in a masterful manner. The church was cold. When the time came for "Libera Me" to be sung, Mr. Whiting had departed unobserved, and the men sang unaccompanied.

December 30 the New England Chapter held a Public Service in Christ Church, Fitchburg. The hour was al-

ready late when the correspondent arrived but he was better satisfied with what he saw than with what he heard! Large sums of money have been recently spent in constructing a new chancel, a new sanctuary, a new organ, and new chapels. These are all works of art. As one enters the building and finds the nave completely occupied by a congregation, there is an impression of spaciousness. The choir is far-distant. The tones of organ and singers are remote. The organ—a new Skinner—is ranged on both sides of the chancel. While musically it seems to be a fine instrument it is so located as to be smothered and music does not resound in the building. Evidently the same was true of the choir. There was a tendency to sing off pitch and the accompaniments were too light. The organ music fared little better. What was lacking can be blamed on conditions rather than upon individuals.

At the midnight mass on Christmas Eve at the Church of the Immaculate Conception (the church was simply wonderful in its adornment!) there was a half-hour of Christmas carols and English anthems that were very beautifully sung. Whether intentionally or not, "Stille Nacht" produced an acoustical illusion. For long it was hard to determine whence came the music. "There were Shepherds" (Vincent) was a real delight. The mass used was Hummel in B flat and much shortened. The choir was excellent.

For several years, Mr. Harry Upson Camp of the Frazee Organ Co. has been devoting time to the construction of a house organ. It has recently been completed. Jan. 4, he invited guests to come to Reading to hear a recital by Mr. Marshall S. Bidwell. This was a veritable treat. It was a page out of the older days of musical Boston, even though the idiom was more up-to-date. The organ itself was a gem of an instrument. There are eleven ranks of pipes only—but I reserve a full description until another issue! Mr. Bidwell was supremely artistic in his playing and accomplished remarkable results on so small an instrument. The effects produced had the intimacy of a string quartet rather than the grandeur of a symphony orchestra.

The Welte-Mignon organ at Central Congregational is a glorious instrument. It has great volume but is voice-

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RECITALS — INSTRUCTION

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ed to perfection. Visiting organists find problems that are difficult to master. These problems confronted Edward G. Mead and Marshall S. Bidwell at their joint recital Jan. 6, under the auspices of the New England Chapter.

New York

Bruno Huhn directed the famous Banks Glee Club in a Carnegie Hall concert Jan. 8th, and Hugh Ross conducted the Schola Cantorum there on the 15th.

St. Patrick's Cathedral will dedicate its Gallery Organ, built by Kilgen, Feb. 11th, with Mr. Pietro Yon as soloist, with two choirs and an orchestra.

The Bach Cantata Club gave a Choral Recital in the new Church of the Heavenly Rest, with Hugh Porter at the 4m Austin, Albert Stoessel conducting, and an address by Dr. C. Sanford Terry, now in America on a lecture tour. Jan. 28th another program was given in St. Bartholomew's, with Dr. David McK. Williams at the 4m Skinner, and Dr. Terry again lecturing.

Joseph Littau, one-time organist, more famous as conductor of theater orchestras, has been appointed conductor of the Roxy, New York; Mr. Rapee has resigned to become music director for the Warner Brothers theaters.

Philip Paul Rogers has organized and is directing the Eureka School, in Carnegie Hall, where organists will find facilities for teaching; practising, broadcasting, and accompanying. We understand one of Estey's new Minuettes is a part of the equipment.

Lutheran Oratorio Society, Hugh Porter conductor, Edward Rechlin guest organists, Carl Broman organist, gave a concert of Christmas music in the Wanamaker auditorium Jan. 11, in a program of 5 Praetorius Christmas hymns, Bach's "Church Year in Chorales" (1 Advent, 3 Christmas, 4 Lent, 1 Easter, Ascension, Pentecost, and 2 Reformation), and 3 organ solos and 4 choral numbers.

Dr. Wm. C. Carl of the Guilman Organ School announces the Wednesday Master Classes will now be open for auditor memberships.

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The N.A.O. attended an honorary dinner to Dr. Terry in Pythian Temple Jan. 9.

Reginald L. McAll continues his interest in hymn-singing. Jan. 16th a conference was held under the joint auspices of the New York Presbytery (of which he is chairman of the committee on music and worship) and the N.A.O. (of which he was for several years the most active president); there was an afternoon session in Rutgers Presbyterian, when Charles H. Doersam discussed "The Organist and Choir," Dr. Fitch discussed "The Minister," and James M. Nicely discussed "The Man in the Pew." There was a dinner at 6, at the Church, and in the evening there was a demonstration of choral and congregational singing in the Chapel of Columbia University, directed by Prof. Walter Henry Hall. The audience sang a group of hymns, against descants by the choir.

Ernest Mitchell is using the new Gallery Organ (Skinner); his Jan. 12th recital is the subject of more lengthy report elsewhere in these columns.

Mrs. Virginia Carrington-Thomas, famous as one of the finest of women concert organists, gave a recital Jan. 19 in the Brooklyn Museum. Her own new SOUTHERN IDYLL was given its first performance; it is dedicated to Mrs. Edward C. Blum, donor of the organ.

Willard Irving Nevins of the Fourth Presbyterian gave a Sunday evening service of Negro Spirituals Jan. 19th, with the famous Negro baritone Harry T. Burleigh as guest soloist; all the arrangements were by Mr. Burleigh. The quartet choir was assisted by a chorus selected from the St. Bartholomew's choir.

The Second Presbyterian has taken a mortgage of \$1,400,000 on its new building, a combined church and apartment.

The famous Paulist Choristers gave a concert in the Metropolitan Opera House Jan. 28 under the baton of the Rev. Father William J. Finn, whose work with the Paulist Choristers is responsible for

a new conception of the possibilities of boychoir organizations.

—OBERLIN NOTES—

At the First Congregational in Oberlin, a beautiful Carol Service was given in December; the director of the choir is Mr. Olaf Christiansen, head of the newly organized department of Choral Singing and Choir Directing in the Oberlin Conservatory. He has achieved wonders with the choir in this short time, and their singing, entirely a cappella at this service, will remain a delightful memory for all. Dr. Andrews, organist of the First Church, used two movements from Widor's Romaine; the "Pastoral Symphony" of Handel; and especially pleased his hearers with some of his masterful improvising.

At the First Baptist, Elyria, where Prof. Leo Holden is organist, a mixed program of Christmas Carols and solos was given. Of the instrumental numbers, the Christmas Prelude by Ouseley for organ alone, and the Handel

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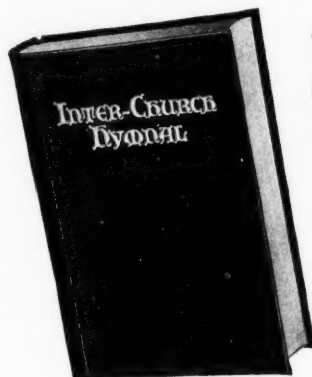
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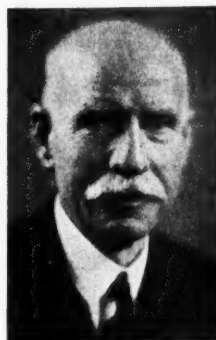
A valuable feature is the musical rating, for reference and comparison, of 2,000 hymn tunes not included in this book.

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"A new hymn book that is intended to represent the judgment and preference of the leading clergymen and the most prominent organists of the country is about to be issued from the press of Biglow and Main and represents the fruit of extensive research on the part of Frank A. Morgan, a Chicago man who carried out his task in a most interesting manner with the assistance of 2,000 pastors and 650 church musicians.

As ministers reported on choice of hymns sung and repeated, F. A. G. O. played and graded each tune. The most popular hymns were almost invariably those of highest musical merit."

Pastoral Symphony for organ with two violins, were most enjoyable.

The quartet of the Euclid Avenue Christian Church, Cleveland, Prof. L. E. Yeamans, organist, sang a program of Carols and had the assistance of Miss Camille Firestone, Violiniste, in solo and obbligato work. They repeated the program by request, at the morning service, Dec. 29th.

Prof. Bruce Davis, organist of Fairmount Presbyterian, Cleveland, gave a program of solo and ensemble numbers.

Prof. Russell Broughton, of the Theory Department, has charge of the organ and Choir at St. Andrews' Episcopal, Elyria. Here they gave a Carol Service before Christmas; held a midnight service on Christmas Eve; and are singing Matthews' "Story of Christ-mas" at the Epiphany.

Some of our absent colleagues had a most delightful Christmas reunion in Berlin, Germany, Prof. and Mrs. George Lillich, now studying in Leipzig, and Mr. Arthur Croley, now studying organ in Paris with Bonnet, journeyed to Berlin where they were the guests of Prof. and Mrs. Arthur E. Heacox for the holiday season.

Miss Helen Stockham, pupil of Dr. Andrews, gave a very successful Senior Organ Recital at Finney Chapel on Dec. 2nd. The program was made up of numbers by Bach, Franck, Vierne, Reger, Karg-Elert, and Sowerby.

Prof. L. E. Yeamans gave an organ recital at the First Congregational, Lorain, assisted by Edward C. Sinclair, baritone.

Dr. Andrew gave a recital at Findlay, Jan. 8th.

—CONTRIB.

WILLIAM H. BARNES

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Elks Temple

Wilmette, Baptist

Joliet, First Baptist

Wilmette, Masonic Temple

Riverside, M. E.

Danville, First M. E.

Downers Grove, First M. E.

Riverside, St. Paul's

La Grange, Immanuel

Rockford, Bethesda Covenant

Western Springs, First Congregational

Muscatine, Iowa, First M. E.

Kalamazoo, Mich., St. Luke's

St. Louis, Mo., First Presbyterian

Laurel, Miss., First Presbyterian

Dubuque, Iowa, Westminster Presb.

Green Bay, Wis., Franciscan Fathers

Many of these dedicatory programs opened organs of Mr. Barnes' design, and the recitals were usually accompanied by a lecture on the tonal design of the instrument.

Jan. 14 Mr. Barnes gave a recital in the Municipal Auditorium, St. Paul, Minn.; on the 15th he opened a Hillgreen-Lane in Terre Haute, Ind. Thence he went to the Moller factory in Hagerstown, going from there to Atlantic City for another session with the Convention Hall organ, and finally to New York City for a study of the new Austin just being completed in the Second Presbyterian Church.

—VAN DUSEN NOTES—

For his second Bach lecture, in Kimball Hall, Chicago, Mr. Van Dusen used eight choral preludes, five fugues and preludes and fugues, Harvey Grace's transcription of the Choral from No. 147 Cantata, and Guilman's transcription of the Sonatina from "Gottes Zeit ist die Aller Beste Zeit." The Mendelssohn-Rheinberger-Merkel lecture was illustrated by five of his pupils who played one sonata each. Among the appointments of Van Dusen pupils, some already reported more fully in these pages, are:

Edward Eigenschenk, for the Chicago Symphony, and at the Second Presbyterian where he has a new 4m Austin with Echo.

Harold Cobb, of First Presbyterian, to Sinai Temple, with 4m Casavant.

Whitmer Byrne, of Ninth Scientist, to Eighteenth Scientist, with new 4m Austin.

Paul Esterly, to Edgewater Presbyterian, with new 2m Austin.

Among theater organists, pupils of Mr. Van Dusen, still doing solo organ features in theater programs, are the following:

Betty DeNil, New Virginia, Harrisonburg, Va.

Myrna McNeal, Ellen Theater, Boozemans, Mon.

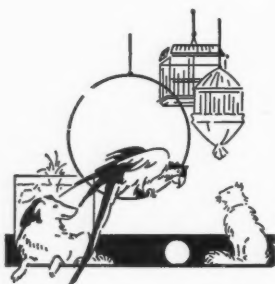
Ed. Hansen, State Theater, Austin, Ill. Marmaduke Eide, Majestic, Shamokin, Pa.

Milton Heath, Empress, Decatur, Ill.

George Ceiga, Orpheum, Hammond, Ind.

Warren Johnson, Parthenon, Hammond, Ind.

Dorothy Burris, Pekin, Pekin, Ill.



REV. DON H. COPELAND gave a service in Christ Episcopal, Dayton, Ohio, commemorating the 100th anniversary of the Braille system of printing music for the blind. The blind of Dayton were furnished transportation to and from the service and the offering was given to the Dayton Association for the Blind and the National Institute for the Blind, London, Eng.

ALBERT COTSWORTH of Chicago has published a book, "The Mild Adventures of an Elderly Person," from the A. R. Barnes & Co. press, Chicago. The book preserves much of the Elderly Person sketches from Music News, Chicago, and adds new matter. The complete edition was sold within a few weeks of publication. Mr. Cotsworth is known for his kindly criticisms, his good-natured attitude toward all worthy people and causes, and his insatiable taste for long-distance hiking. He dons the most comfortable of hiking togs, and sets out for points so far distant that even men of half his age would be discouraged at the attempt.

DR. GEORGE HENRY DAY, of Christ church, Rochester, N. Y., gave his cantata, "Great David's Greater Son," Dec. 29th with augmented choir; on the 14th, 17th, and 21st the work was given by the 125 voices of the Strawbridge & Clothier Festival Chorus with orchestra, under the baton of Dr. Herbert J. Tilly, in Philadelphia.

MRS. KATE ELIZABETH FOX, F. A. G. O., of the First Congregational, Dalton, Mass., gave part of "The Messiah" for the special Dec. 29th Christmas program.

GERALD FOSTER FRAZEE, of Auburndale Congregational, Auburndale, Mass., has instigated his senior and junior choirs to publish a 4-page leaflet of "Notes from the Choirloft," in which the cause of good church music is effectively championed with both choir and congregation. A set of Chimes has been donated to the church by the Chorister Eemeritus. Mr. Frazee broadcasts from WEII each Thursday at 4:20.

DR. RAY HASTINGS this month celebrates his 18th anniversary with Temple Baptist, Los Angeles, Calif.

THOMAS MOSS, of Calvary Baptist, Washington, D. C., used Saint-Saens' Christmas oratorio, "Noel," for his evening program of Dec. 22.

—SEATTLE A. G. O.—
The Western Washington chapter gave its third recital of the season in the First Scientist, Dec. 15, with organ solos by Mrs. Fred A. Lind, John McDonald Lyon, and Mrs. David J. McNicoll, on the 3m Austin; Jan. 19th Dr. F. S. Palmer gave

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Agitator
Agony
etc.

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Baby Cry
Brass Band
Bumps and Falls
Burlesque
Callisthenics
Cannon Shots
Cat Meow
Clock Strike
Coquetry
Court Scenes
Cuckoo
Dog Bark
Embarrassment
Fade-Outs
Flash-Backs
Flirting
Frogs
Ghosts
etc.

The first column gives a reproduction of the actual index; the second gives subjects at random from two pages of the index; together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

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a Bach Program in St. James Cathedral, where there is a Sanctuary organ of 18 stops by Casavant and a Gallery organ of 46 stops by Hutchings-Votey.

—WINNIPEG C. C. O.—

Peter Temple was presented by the Center in a recital Jan. 5th in Westminster Church, in a program of Bach, Williams, Ireland, Franck, Brahms, Vierne, and Howells. Jan. 26th Henry H. Bancfort, F. R. C. O., was the recitalist. The December recital was played by Ronald W. Gibson, using works by Bach, Brahms, Grace, Egerton, Karg-Elert, and Reubke.

—NEW YORK A. G. O.—

Dec. 30 in Church of the Saviour, Brooklyn, Morris W. Watkins gave the following service under Guild auspices:

"Silent Night"—Gruber
 "Now Once Again"—Fletcher
 "Lo How a Rose"—Praetorius
 "Hodie Christus Natus Est"—Sweelinck
 Vierne—Prelude
 Widor—Finale (6th)
 "Today in Bethlehem"—Gaines
 "A Spotless Rose"—Howells
 "On Christmas Night"—Williams

"Calm on the Listening Ear"—Parker

"No Candle was There"—Lehmann

"March of the Three Kings"—old Prov-

encal Carol, arr. D. S. Smith

"Christmas Cradle Song"—Schumann

"Welcome Yule"—Gritton

"Hear King of Angels"—Bach

"Of One that is so Fair"—Holst

"Good King Wenceslas"—trad.

Rogers—Arioso in Ancient Style

Vierne—Carillon

"God Rest You"—old English, arr.

Lefebvre

"Sleep Little Dove"—Alsatian

"Silent Night"—Gruber (one verse)

—EDWARD G. MEAD—

of Miami University was one of the players in a program of the N.E. Guild in Boston Jan. 6th. Jan. 3rd he gave a recital in Bowdoin College, using the same program played in his Dec. 13th recital in Miami University, using selections by Mendelssohn, Franck, Vierne, Widor, and Martini's Gavotte, Darke's St. Peter Choral Prelude, Guilman's Caprice in Bf, and Truette's Meditation in Bf.

KREUZBURG-JUDD

Sherman J. Kreuzburg, well known to T. A. O. readers, and Jessie Harriet Judd were united in marriage Jan. 9th, in Danbury, Conn. Congratulations and the best of good wishes.

—FREDERIC T. EGNER—

was the composer of a most attractive 7-page organ composition published as a Christmas supplement to Musical Canada.

EDWIN ARTHUR KRAFT

LIST OF CURRENT RECITALS

Jan. 2, Circleville, Ohio, Presbyterian Church, dedicating 3m Page.

Jan. 15, Ann Arbor, Mich., University of Michigan.

Jan. 17, Detroit, Mich., Museum of Art.

Feb. 3, Cleveland, Ohio, Trinity Cathedral.

Feb. 13, Cleveland, First Baptist.

March 3, Cleveland, Trinity Cathedral.

March 11, Indianapolis, Ind., Tabernacle Presbyterian, auspices Indiana A.G.O.

—ALBERT SCHWEITZER—

The famous Bach enthusiast is again back in Africa where he has long been doing work as medical missionary. While home in Germany Dr. Schweitzer took a visit to London where he made some records of Bach's organ numbers, recording also Mendelssohn's Sixth Sonata. He has just finished his new book on St. Paul.

—PROF. PAUL E. GROSH—

of Northland College has been appointed Professor of Organ, Piano, and Composition in Grove City College, Grove City, Pa., succeeding the late Dr. Gustav Mehner. Two organs are available for teaching. Prof. Grosh broadcasts regularly over WSAJ; his schedule of teaching began Jan. 3rd with 40 lessons a week.

—NOW IT'S GRANDMOTHER—

The great host of friends will now be calling her "Grandmother Keator." The best part of it is that it's a boy and he is named "Bruce Keator" after his grandfather. All organists of the Metropolitan district are joining in congratulations for that one among them who has the respect and affection of the greatest number of their colleagues.

—30 YEARS OLD—

Dr. George B. Nevin says of his anthem, "SOME BLESSED DAY," "I wrote it for four of us to sing at an opera house meeting of our Y.M.C.A.—I think it must be 30 years ago." The piece is a delightful unaccompanied anthem in hymn style.

—FREDERICK J. BARTLETT—

Our Denver-Boulder Representative is in the midst of an unusual development in church music. His church, The First Methodist, Boulder, has organized a genuine Music Department headed by Mr. Bartlett for the purpose of maintaining two chorus choirs and two orchestras, senior for church and junior for Sunday School. In addition there are lesser organizations in both classes for special subsidiary organizations of the Church. The result is that the Church will be able to give a practical music education, without cost, to its own youth. Certainly this is one way to increase the usefulness of both organist and church.

—BIGGS-COLBY—

Messrs. Richard Keys Biggs and Frank H. Colby, Editor of the Pacific Musician, participated in the service of dedication of the 4m Wangerin in St. Vibiana's Cathedral, Los Angeles; Mr. Biggs included his own Sunset, and Mr. Colby played his own Andante and Fantasie on Two Joyous Themes.



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By GEORGE E. TURNER
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The local A. G. O. met Dec. 2nd, at First Presbyterian, Church, and after a splendid dinner, was entertained by Anna B. Foster of the Redlands Congregational, and Loren W. Adair of St. Luke's Episcopal in Monrovia, at the console of the 4m Austin. Mr. Adair is one of the newest members of the Guild, and one of decided talent. There were also numbers by the church quartet, David L. Wright, organist and director.

Members of the choir of St. Paul's Cathedral, Dudley Warner Fitch, organist, were heard over KELW Dec. 15, and the following evening the full choir gave an excellent rendition of Sullivan's "Prodigal Son" in the Cathedral under Mr. Fitch's direction.

Gladys Hollingsworth, F. A. G. O. pupil of and assistant to Dr. H. J. Stewart, city organist of San Diego, was the guest organist Dec. 11 in the series of recitals presented by Clarence Mader on the 4m Skinner at Immanuel Presbyterian, and a fair sized audience enjoyed her playing of numbers by Bach, Franck, Vierne, and Douglas.

Albert Tufts played very appropriate organ accompaniment for the Bible Institute Choral Union Dec. 17, when that organization, under the direction of J. B. Trowbridge, gave its annual performance of "The Messiah" before an audience which more than filled the great auditorium. Mr. Tufts was in charge of the Christmas music at the First Congregational of Long Beach, where he has been officiating in the absence of Raymond Moremen. The latter has been in the East since September, but returned to his Long Beach post early in January.

Dr. Ray Hastings, at Temple Baptist, was heard at the large Moller in Shrine Auditorium, Dec. 22 and 23, when the Los Angeles Oratorio Society, John Smallman directing, presented Bach's "Christmas Oratorio" and Handel's "Messiah." Rehearsals for these programs had been conducted by Assistant Conductor A. Ceil Marshall, and Mr. Smallman arrived by airplane from his recent Eastern tour just in time to direct the performances.

The new auditorium and 2-18 Wangerin at Immaculate Heart College, Holly-

wood, were dedicated Dec. 14, by Rt. Rev. John Cantwell. Organ numbers were delightfully played by Richard Keys Biggs, head of the College organ department and organist at the Blessed Sacrament Church in Hollywood. The new instrument possesses an unusually fine tone and is capable of producing plenty of volume.

The new organ in the First Baptist at Santa Barbara, the gift of Mrs. Alice K. Graves, was dedicated Dec. 10 with a program played by Harold Gregson. Eleven hundred people crowded the church and more than four hundred were turned away.

The organists of most of the larger Roman Catholic and Episcopal Churches, with their respective choirs, rendered most inspiring music for the usual midnight Masses on Christmas eve, and almost every church, Catholic and Protestant, held services Christmas Day.

The First Baptist Choir of Hollywood, S. Howard Brown, organist, and the Burbank Choral Club united in two performances of "The Messiah," Chas. L. Monro directing, the first of which was given in the First Baptist of Hollywood Dec. 22, and the second in the Junior High School Auditorium at Burbank the following Sunday evening.

St. Luke's Choir of forty, Long Beach, Robert M. Boulden, organist, sang H. Alexander Matthew's "Story of Christmas," Dec. 22, with harp and tympani added to the regular organ accompaniment.

Albert Tufts was the organ accompanist

for the Fribourg Passion Play during its two weeks run in December at Philharmonic Auditorium.

Alexander Schreiner, on leave from the console of the Salt Lake City Tabernacle organ, and at present organist at the First Methodist of Los Angeles, may be heard daily except Sunday, at 11-12 and 2:30-3:30, at the 4m in Barker Brothers Store.

While it is well known that the general theater organists' field is very much overrun in Los Angeles and vicinity, and the Musicians' Union, Local No. 47 of Los Angeles will positively not encourage theater musicians of other locals to come

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here for that reason, it is but fair to say that an agreement has been reached between the Musicians' Union and the Fox West Coast Theaters whereby, for certain considerations on the part of both, the organists are retained in most of the West Coast theaters to play before each show, at intermission, and any silent subjects, as well as an occasional solo. While the salaries are reduced materially by this agreement, which is in effect for the next few months, the organists have much more favorable conditions under which to adjust themselves to the new era than

might be the case otherwise. The Los Angeles Theater Organists Club, still very active, is a great exponent of the idea that a really good organist need never be long idle.

—LESLIE G. MOYLES

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

MARCH BIRTHDAYS

- 2—George A. Macfarren, 1813.
- 2—David D. Wood, Pittsburgh, Pa., 1838.
- 5—Arthur Foote, Salem, Mass.
- 10—Felix Borowski, Burton, Eng.
- 10—Dudley Buck, Hartford, Conn., 1839.
- 10—J. B. Dykes, England, 1823.
- 12—Dr. Charles E. Clemens, Plymouth, Eng.
- 12—Guilmant, Boulogne, France, 1837.
- 12—Cyril Kistler, Germany, 1848.
- 14—Everett E. Truette, Rockland, Mass.
- 15—Dr. George B. Nevin, Shippensburg, Pa.
- 15—Mary Turner Salter, Peoria, Ill.
- 16—J. B. Calkin, London, Eng., 1827.
- 17—Joseph Bonnet.
- 17—Rheinberger, 1839.
- 18—Rimsky-Korsakov, 1844.
- 21—Bach, Eisenach, Ger., 1685.
- 23—Lucien G. Chaffin, Worcester, Mass.
- 23—Gigout, Nancy, France, 1844.

- 23—Julius Reubke, Halderstadt, Ger., 1834.
- 26—H. A. Matthews, Cheltenham, Eng.
- 28—Bastiste, Paris, France, 1820.
- 29—Reginald Goss-Custard, Sussex, Eng.
- 31—Haydn, 1732.

OTHER EVENTS

- 2—Independence Day in Texas.
- 3—Joseph Callaerts died, 1901.
- 5—Ash Wednesday.
- 9—First Sunday in Lent.
- 11—Bach's "St. Matthew Passion" performed by Mendelssohn, for the first time since Bach's death, 1829.
- 11—Berthold Tours died, 1897.
- 20—First day of Spring.
- 25—Annunciation of the Virgin Mary.
- 26—Beethoven died, 1827.
- 26—Debussy died, 1918.
- 27—David D. Wood died, 1910.
- 30—Guilmant died, 1911.
- 31—Stainer died, 1901.

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Although it is anticipating, I must record the joyful fact that at the New Year's concert of our Symphony, Jan. 2nd under the magic and picturesque baton of Eugene Goossens, the organ under the fingers of Charles E. Wuerth was again heard to the manifest joy of the many present, in Percy Grainger's decidedly secular treatment of the Passacaglia form. May the spell be considered broken.

The Art Institute brought Palmer Christian to town in a characteristically interesting and consummate profound program. Truly here is as progressive an organist as the country—if not the world—affords. His growth in breadth and depth of interpretation is a beautiful process.

But that great vocal organ, the Orpheus Club, furnished the great event of the month, aside from the Christmas labors of our organists and choirmasters. And Fred Moose gave an exquisite reading of two Bach Chorales, the Praetorius "Lo How a Rose" and Jung's "While Shepherds Watched." An octet of singers, by moving back only a row or two, furnished a most effective Echo Organ in the number. If the concert had closed with this group, I believe it would have remained with us through Christmas Day, so impressive was the performance.

Five Songs from the Greek Anthology, set by Elgar, were not as effective as

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Brief announcements in the local press attracted over a thousand citizens of Evanston, Ill., to a Community Christmas Carol Sing, at the First Presbyterian, Dec. 15. The Northwestern University A Cappella Choir were present to "spell off" the congregation, but the sole object in coming was the opportunity to unite in community singing. Dean Peter Christian Lutkin directed both the caroling and the choir numbers, and the selection of carols used was one issued by the University for community purposes.

Starting with a song that was familiar, Dean Lutkin soon had everybody singing "O come, O come Emmanuel." "How brightly shines the Morning Star," and other carols and hymns which were learned with but little apparent effort. The success of this singing prompted an invitation to conduct similar community hymn singing festivals later in the year.

On the following Sunday Dean Lutkin led over 400 people in a similar event at St. Paul's Lutheran, Evanston, and in place of the A Cappella Choir the diversion was some unaccompanied carols by St. Paul's Choir, directed by D. Sterling Wheelwright, organist and choirmaster.

Accepting an invitation from three churches at Waukegan, Ill., Dean Lutkin conducted the congregations and the three church choirs in a community carol sing there Dec. 29.

DENVER and BOULDER

1929 IN RETROSPECT

1930 IN PROSPECT

The Church

There have been lots of changes during the past year. Some of the older organists are still at the same posts, but several of the churches have made changes with their music policies. Quartets have been eliminated and volunteer choirs installed in some, whilst in others the reverse is true. Paid soloists were employed in few of the churches, but generally speaking the chorus style has predominated. There is a decided tendency amongst the ministers towards interesting their own younger people in the music departments of the respective churches, together with stressing the point of better congregational

singing. Most evening services employ some form of popular hymn and gospel song singing. Sometimes this song service is led by the director of music, backed by a volunteer choir. Other times both an ensemble orchestra and volunteer choir are used in leading. At one or two churches a male quartet is used with good effect in these popular services. The possibilities for 1930 are, in my opinion: First, a better type of congregational singing. Second, interesting more young people in the music of the church, and the consequent lessening of their liking for the prevalent jazz tunes. Third, the average congregation can be brought to using at least sixty per cent of the hymns and tunes in their hymn books, instead of the "score of good old standbys" which have been worn threadbare by long years of constant use.

The Theater

Whilst quite a few changes were made in the churches it was left to the theaters to bring about the most drastic cuts and eliminations. The organists in theaters here are mostly conspicuous by their absence. The "canned music" holds full sway for the present. How long this condition will last, must be left entirely to the musical appetite and dictates of the "dear public." For the present, however, the producing companies are diligent in seeing that nothing shall in any way interfere with the progress of their "phonograph programs." The possibilities for 1930, are: First, not any more business than was obtained with good first class silent pictures accompanied by a good organist or orchestra. Second, the strong chances that the public taste will more and more crystalize against the "talkie" form of amusement. Signs are not wanting that this is true; it will not come to pass without a big fight on the part of the producers. Your Correspondent does not make the above remarks in any acrimonious manner by reason of the fact that he, too, is a victim of the "talkie craze," because he has found another field for his services.

In General

Concert series, symphony concerts, choral concerts, etc., have not been so successful here of late. It is true that some organizations and artists enjoyed a modicum of success, judged from box-office standards, but in the main the response of the public was anything but encouraging. We know of two artist-series which have been cancelled on account of lack of support. This is also true of the legitimate theater in one or two places. Early last year a group of organists assembled in Denver and en-

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deavored to form what was to be known as the Denver and District Organists Society (or was it the Rocky Mountain Organists Society?). Anyway, like the "Parable of the Sower," their deliberations must have fallen on "stony ground," for nothing has been heard of them since. Some talk has also been heard of reviving the old Colorado Chapter of the A. G. O., but this seems to have suffered the same fate.

After the picture of musical gloom, let us turn to one or two of the encouraging musical incidents. First, we are proud

to state that the two Colorado entries in the recent Atwater-Kent singing contest, placed third in their respective divisions, and there are those qualified to judge who went so far as to state that the young lady entrant could very well have been placed first. Second, the presentation of Handel's "Messiah" by the Denver Civic Chorus was noteworthy, and we offer congratulations to the director, Mr. Clarence Reynolds (City Organist), and to the chorus and orchestra.

—FREDERICK J. BARTLETT

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Mr. George Sampson is City organist of Brisbane, Queensland, musical adviser and examiner for the Department of Public Instruction, Conductor of the State Municipal Orchestra, Conductor of the Brisbane Musical Union, and organist of St. John's Cathedral. He studied under Dr. Harford Llyod of Gloucester Cathedral and obtained his first appointment at the

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age of 17, to St. James', Bristol, where he delighted the musical section of that city with his playing. At the age of 21 and on the recommendation of Sir John Stainer, he was installed at St. Alban's, Holbourne, London, a church famous for its correct Catholic service and fine organ.

For some years he was recitalist at the Royal Albert Hall, until his appointment as City Organist of Brisbane.

The Brisbane organ is by many people considered the finest in Australia. How it compares with the Melbourne Town Hall organ, which cost \$200,000, I leave my readers to judge, as they have both specifications before them. Personally, though the Melbourne Town Hall possesses the larger instrument, I prefer the Brisbane organ as being more effective and more easily handled.

Mr. Sampson is the author of a booklet entitled "Rhythm." It is a scholarly and original work, showing much depth of musical knowledge.

Norman & Beard are putting a new organ in the Dunedin (N. Z.) Town Hall. I will try to furnish a description of it in my next report. There is considerable activity in the organ field at the present time. Willis and Norman & Beard are on the war-path, and the latter firm is getting as much work as it can handle.



—J. FISCHER & BRO.—

Among the unusual holiday-season greetings was an 11-page booklet of music, a "Miniature Suite" by Howard D. McKinney, from traditional sources, which not only made a seasonal greeting but also gave the recipient something worthy of use for his Christmas Sunday program of organ music.

McKinney's "Christmas Mystery," published only shortly before Christmas this year, was scheduled for thirty presentations before the middle of November—that is, before the majority of choir-masters had made their selections.

If the reader has any old volume or book containing music published long ago in America, he may be able to sell it to the house of Fischer. They have a hobby of collecting such. What easier field for a seller to raise the price? Our blessings and best wishes go with you. The current Fischer Edition News has some interesting lists of organ music for concert use, and features some of the most colorful of contemporary American composers.

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244 Organ works by 227 composers
115 Original organ compositions
129 Transcriptions
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15 Bach
14 Mendelssohn
9 Wagner
6 Lemmens, and Schubert, each
5 Beethoven, Bizet, Nevin, Guilman
4 Widor

Dr. Koch strictly followed the practise of repeating no compositions during the season; T. A. O. readers will recall the tribute by Harvey B. Gaul in these pages upon the completion of Dr. Koch's quarter of a century at Carnegie. Recitals are given every Sunday at 3 o'clock; annotated programs are used. A good example of Dr. Koch's programs is the following:

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Sowerby—Carillon
Schminke—Marche Russe
Ferrata—Marche Triomphale
Gaul—Lady of Lourdes
Yon—Cristo Trionfante
Becker—Sonata E
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Recitals — Instruction

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Matthew's Cathedral.
Assistant Director, St.
Mary's Institute of Music.
Organist,
Scottish Rite Cathedral.
Dallas, Texas

